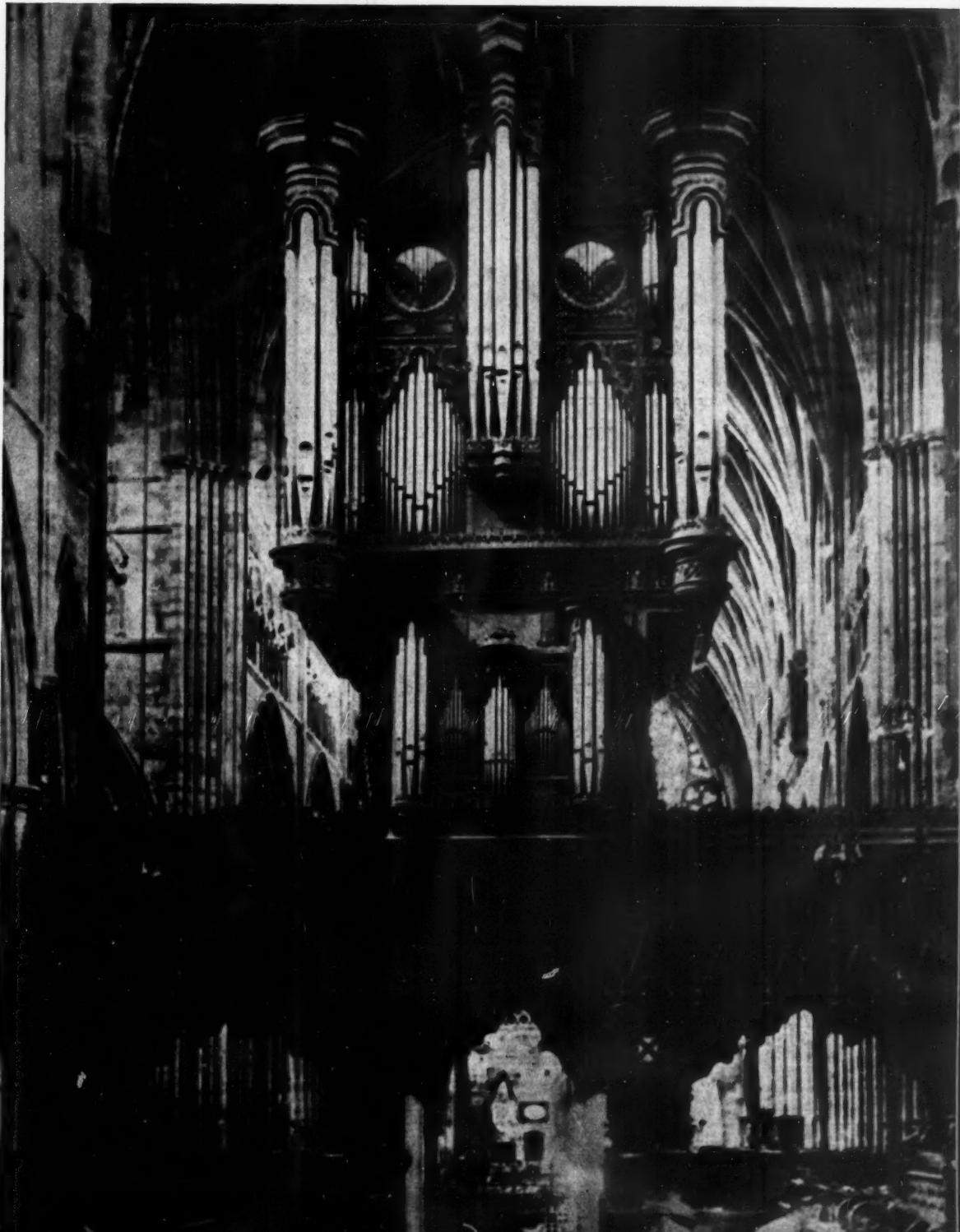


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June, 1936

No. 6

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Music for the Organ

Robert Leech BEDELL: *Noel with Variations*, 3p. e. (Flammer, 50c). The theme is a chorale-like hymn in A-minor, treated to slight ornamentation in its first statement, and then given three short variations, and a coda on full organ. It came too late for review at the proper time but is here noted for attention next season.

Dr. Roland DIGGLE: *Allegretto Grazioso*, 9p. md. (Gray, 75c). Registrational indications: "Register with light-toned stops, strings, flutes, soft reeds; very supple rhythm and plenty of light and shade." A very pleasant little piece of rhythmic music that is musical and pleasing from start to finish; one of the Composer's best to date. Something of the Chopin spirit of grace and charm. A little too jolly to serve as a prelude all alone, but fine in conjunction with other numbers; fine also for postlude, and excellent for any recital. The kind of music all of us like if we're not already sick of all music through over-work. A good composition to use to develop style in interpretation. Nothing commonplace about it, even if it does shift keys quite a bit in the middle section.

Dr. T. Tertius NOBLE: *Choralprelude on St. Peter*, 4p. me. (Schmidt, 50c). The tune is known to almost all congregations and the piece therefore is appropriate for church use anywhere. Choralpreludes are merely a means of more closely uniting the organ with the service and the first consideration should almost invariably be whether the tune happens to be known to the organist's particular congregation; when the answer is yes, nothing else matters when the music has been written by such a composer as Dr. Noble.

Dr. T. Tertius NOBLE: *Choralprelude on Tallis' Canon*, 4p. me. (Schmidt, 50c). First we have a page in lively two-part writing—quavers in the left hand against semiquavers in the right—and then the left plays the theme on the Tuba while the pedals enter with the quavers. It could be easily made effective and quite interesting to any congregation familiar with the tune.

Music for the Church Service

A4+ — Mrs. H. H. A. BEACH: *"Evening Hymn"*, 7p. a.s. me. (Schmidt, 15c). A melodious anthem with some odd-sounding harmonies and harmonic progressions here and there, needing careful singing; some of the chords will sound off-key if not done with exceeding care.

*A4+ — Grieg, ar. T. F. Ganschow: *"Jesu tender Savior"*, 5p. cu. me. (FitzSimons, 12c). A combination of tunefulness and the peculiar flavor associated with Grieg; all congregations will like it; straightforward harmonic style throughout.

AS — Carl F. MUELLER: *"O blessed day of motherhood,"* 5p. c. me. (Flammer, 12c). Also published for two-part treble voices (Flammer, 15c). A tuneful number written especially for Mother's Day but released by its publishers several months too late for adequate review at the proper season; however, mark it on your calendar for next year; it's the kind of music most congregations will want for that special service.

A — Carl F. MUELLER: *"When wilt Thou save the people,"* 7p. c. me. (Schirmer, 15c). A fine anthem for the average choir, making use of unisons effectively, melodious, rhythmic enough to add virility. It is not of the prayerful type often applied to the text but rather an anthem of unusual fervor. It's not a Biblical text but one applying to our own day and age when the common run of mankind needs to be saved "from vice" of those who make money at it and from

"oppression and despair" brought again on us all, as in ancient Bible times, by those in high position among us who "bind heavy burdens and grievous to be borne" and who "oppress the widows and orphans" by robbing them of their sustenance. The spirit of the anthem becomes highly appropriate—instead of arrogant, as it would otherwise be—when understood in the light of its text. It's a modern text, crying out against "oppression and despair."

A — Louis SHENK: *"My soul doth magnify the Lord,"* 9p. e. (Carl Fischer, 15c). A rhythmic and tuneful setting of the magnificat, in F; the type of music all choruses like and congregations understand; joyfulness in melody and rhythm. And it has enough native beauty about it to dodge the flavor of having been manufactured to order, as so much music seems to be. If you want a praise anthem, with the spirit of jubilation in it, inspect this one.

*AW — Tchaikowsky, ar. K. K. Davis: *"A Legend,"* 6p. cu. me. (E. C. Schirmer, 16c). This popular number is smooth, agreeable music of the kind any choir can do, and any congregation like; the present arrangement is easy and will be effective if your second-contraltos can take a resonant low F; if they can't, then skip this. This is the mollified, denatured Tchaikowsky, not the intense Tchaikowsky, but the music is smooth and agreeable.

Easy Organ Pieces of Fine Quality

Reviews by Paul S. Chance

Gaston M. DETHIER: *Andante Cantabile*, 4p. 3 1/4 min. vmd. (J. Fischer & Bro., 50c). The well-worn phrase, "melody with accompaniment," does not accurately describe this composition, for the melody is assigned to the Pedal coupled to 4' flute on the Choir, while the accompaniment requires careful work for both hands on Swell. The melody works out well for Pedal, but demands careful phrasing. Suave, and marked with that charm that distinguishes the Dethier short piece for organ, this composition is one of those indispensable numbers around which the very life of the church organist revolves.

Carl McKinley: *Lament*, 5p. 4 1/2 min. md. (J. Fischer & Bro., 50c). A composition in the ultramodern style, most engaging from the harmonic standpoint, but with considerable melodic interest also, which should never be attempted on any other than a well-equipped organ, possessing Harp and distinctive stops. A certain pensiveness pervades the music, the effect of which might be likened to the scent of tuberoses on a summer's evening; however, this is a number that is well worth investigating, and that will prove stimulating to those having imagination.

Roland DIGGLE: *Chanson de Joie*, 6p. 5 min. vmd. (Gamble, 60c). An attractive number in 2-4 meter, that needs no descriptive title to indicate the fact that it expresses exhilaration of spirit, perhaps of delight in the springtime, or just the gladness of living. The first section in A-flat is of harmonic type with passages in imitative fashion for Clarinet against Oboe. The second part in E-flat contains many phrases written in sixths, also used imitatively, Choir flutes or Great Gamba being played against strings in the Swell. The last section is a repetition of the first, with a short coda. The piece calls for some freedom of expression in the phrasing and tempo, and may be used to advantage at childrens' festivals and other occasions.

Gerald F. FRAZEE: *Chimes O'er the Lake*, 4p. 4 1/2 min. me. (White-Smith, 50c). In the usual 6-8 meter, and featuring Chimes, without which the composition would lose its peculiar flavor. Strings, flutes, and Clarinet form the background in registration. The piece may be used as a short recital number or as an evening prelude.

Alfred HOLLINS: *Finale*, 5p. 3 1/4 min. md. (Schirmer, 75c). This has proved, throughout the years, to be a most

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¶ *The finest concert organists in America*, those who have been getting the most engagements, regularly seek for more engagements through their advertising in T.A.O.

¶ *The finest conservatories in America for organists* are using the 1936 advertising pages of T.A.O. Need we name them? Alphabetically: American Conservatory, Curtis Institute, Gilman Organ School, Oberlin Conservatory, School of Sacred Music, Westminster Choir School—and eight summer-schools.

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useful postlude. Outside of a little extra work on the fourth page, it can be played practically at sight. The key is F, with an introduction of one page in 3-4 measure for full organ. The four pages following are marked allegro, but should not be played too rapidly.

Edwin H. LEMARE: *Pastorale in E*, 5p. 5 min. me. (Novello, 75c). A melody for Swell Oboe, with Choir Dulciana for accompaniment in the first and last parts. The middle section uses Choir Clarinet, with alternating phrases for the Great 4' Harmonic Flute, but for a two-manual organ these may be played on the Swell. The piece has been more useful for offertory than for prelude, but may be included in the short recital.

Gordon Balch NEVIN: *Festal Procession*, 5p. 3 3/4 min. me. (Ditson, 60c). A number that is of real value for a postlude. The Composer directs that it is to be played rapidly, with energy and brilliance, and this may be done satisfactorily on almost any organ. The writing throughout is mostly of the chordal type, and requires some care in keeping the leading voice-parts prominent by use of legato in some places, and by the "lifting" of chords in others.

Harold Vincent MILLIGAN: *Elegy*, 4p. 5 3/4 min. me. (Schmidt, 50c). Here is a composition that should be in the library of every organist, and played at least once a year. Over an accompaniment of chords with soft strings on the Swell we are given a freely-moving melody by the Choir Oboe. This mood continues for twenty measures when the Voix Celeste and Gedeckt are added to Swell for the second section and the tempo is somewhat quickened. The chordal progressions are now moved to a higher tonal position while fugitive melodic phrases are heard below them. In the last section the same arrangement appears as in the first, with an abridged and slightly altered melody. The key is F-minor, and the effect plaintive, but not depressive in character.

Stanley T. REIFF: *Festival Suite*, four movements, published separately, (Summy). *Prelude*, 6p. 6 min. md. 75c. An ideal opening number for the service, in contrapuntal and harmonic style, with the "building up" effects so much admired by organists and auditors. The key is G-minor, the Pedal part very easy, and the piece can be especially recommended. *Romanza*, 4p. 5 min. me. 50c. A beautiful slow movement that is always a favorite. A distinctive melody is given out with Great flute coupled to soft strings in the Swell, this latter combination being used as accompaniment. Following the first hearing of the melody, snatches of it are used in alternation with the Choir Clarinet and Pedal stops. A short middle section, in harmonic style, is interposed in climactic fashion, and the last section proceeds as at the first, closing with the melody played by Pedal coupled to Great. The third and fourth movements of the suite, *Scherzo* and *Toccata*, both of which are excellent, present too many difficulties in preparation and performance to be considered here.

New Organ Music From Abroad

Reviews by Dr. Roland Diggle

• As one of the small band of discriminating persons who consider the SOWERBY 'symphony' the most outstanding work for organ since the Reubke Sonata, I hail with delight the publication (Oxford) of his new *Suite*. Here is some of the most vital and individualistic organ music that has come my way for some time, music that cannot fail to impress the musician with its workmanship and sincerity, and at the same time, music so splendidly adapted to the modern organ that the layman will be able to understand and enjoy it. While not as difficult as the 'symphony' it is far from being an easy work to play—but then what modern music is easy? Certainly it will repay all the work put on it. The only drawback to its becoming a popular recital number is that it is written by an American.

The four movements, which can be obtained separately, are: *Chorale and Fugue*, *Fantasy for Flute Stops*, *Air with Variations*, *March*. The second movement will prove most popular with the listener; it is the most difficult of the four and while it may be ungrateful to play, it sounds jolly. I like the third movement myself, as it gives such excellent opportunities in the way of color; given the right instrument, this number should be most effective. These two movements received their first performance in England last December, played by Percy Whitlock, the distinguished recitalist of the Pavilion Bournemouth, for the Organ Music Society, London.

By all means see, and if possible hear, this excellent *Suite*; I am sure you will not be disappointed. It is work we should be proud to play and I would like to bring it to the attention of the gentlemen who are responsible for the pieces chosen for the Guild examinations. However, one hardly dare hope that they would use music by an American even if it was published abroad, when there are so many nice expensive organ 'symphonies' by outsiders. In this connection I point out that for the R.C.O. examinations ten of the pieces are by living Englishmen.

Cyril S. CHRISTOPHER is responsible for a rather charming *Scherzo Caprice* that requires a good player to do it justice. While not very original, it has all the earmarks of popularity and should make a good recital number (Stainer & Bell).

A Reverie by F. W. COVENTRY is rather poor stuff in many ways; it might have found a place in the days when Fanny was a girl's name but in this day and age there is no place for it.

Clifford A. SMITH with a *Carol for Organ* gives as a melodious sort of cradle-song with a suggestion of bells. The theme is presented a number of times and the interest is well sustained. Easy and suitable for prelude or offertory.

I recommend to every organist the *Album of Eight Pieces* by Basil HARWOOD (Novello-Gray). The organ music of this distinguished composer has been sadly neglected for some reason or other. Some years ago his *First Sonata* had quite a vogue but one rarely sees it programmed today; I believe it is well worth reviving. This new album of short numbers is the most practical work he has given us and I am sure every church organist in the land would find a place for all eight pieces. *Invocation* is a smooth-flowing andante tranquillo of two pages suitable for offertory or interlude; *Eventide*, an expressive little piece of three pages, colorful and altogether delightful; *Communion*, a quiet prelude on a French melody; *Rest*, a two-page andante; *Prelude for Lent*, same length; *Diapason Movement*, which would make a short postlude; *Benediction*, of three pages, a charming piece of music that aptly fits the text—which by the way is given to each piece—in this case "Grant us Thy peace through this approaching night." The last number, *Shepherds at the Manger*, is a delightful piece of eight pages that cannot fail to please. None of the numbers is difficult and all can be made effective on a quite modest instrument; the music is churchly and written by a composer who knows his business. For the church organist of every denomination they cannot be recommended too highly.

From the same publisher comes *Sonata No. 16* of RHEINBERGER, Harvey Grace edition. This *Sonata in G-sharp minor* is in three movements; *Allegro Moderato*, *Scandinavian Introduction and Fugue*. I like the last movement best but I must confess that to me this is the least interesting of all the sonatas; however you may like this key, I don't.

This is a good time to recommend to organists looking for a cantata, "*Nebuchadnezzar*" by George DYSON, written for the Three-Choirs Festival at Worcester, a big modern work of 90 pages. It calls for a first-rate chorus, two soloists, and I doubt muchly if it would be effective without an orchestra. On paper the work looks fascinating and I hope some of our choral directors will give King David a rest and Nebuchadnezzar a chance. (Novello-Gray).

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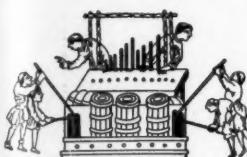
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THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor



INDEX ABBREVIATIONS

Organs: Article; Building photo; Console photo; Digest or detail of stoplist; History of old organ; Mechanism, pipework, or detail photo; Photo of case, or auditorium interior; Stoplist.

Persons: Article; Biography; Critique; Honors; Marriage; Nativity; Obituary; Position change; Review or detail of composition; Special programs; Tour; *Photo.

PROGRAM ABBREVIATIONS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. *Evening service or musically. Obvious abbreviations: alto, bass, chorus, duet, harp, junior choir, men's voices, offertoire (off.), organ, piano, quartet, response, soprano, tenor, unaccompanied, violin, women's voices; hyphenating denotes duets etc. 3p., 3 pages; 3-p., 3-part; etc.

REVIEW ABBREVIATIONS

Before Composer: *—Arrangement; A—anthem (for church); C—chorus (secular); O—oratorio-cantata-opera; M—men's voices; W—women's voices; J—junior choir; 3—3-part, etc.; 4—partly 4-part plus, etc. Obvious abbreviations: Ascension, Christmas, Easter, Lent, New Year, Palm-Sunday, Special, Thanksgiving. Mixed voices and 4-part unless otherwise classified.

After Title: c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus. s.a.t.b.h.l.m.—soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solo (or duets etc. if hyphenated). o.u.—organ accompaniment or unaccompanied. e.d.m.v.—easy, difficult, moderately, very. 3p—3 pages; 3-p—3-part writing. Af. Bm. Cs.—A-flat, B-minor, C-sharp, etc.

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NEW YORK CITY



CALVARY CHURCH, MEMPHIS

The Aeolian-Skinner organ dedicated by Mr. Adolph Steuterman
Jan. 26, described by Dr. Barnes herewith

THE AMERICAN ORGANIST

June, 1936

EXETER CATHEDRAL AND ITS ORGANS

Organs that Needed Mending in 1280 A. D. and an Organ Custodian
Granted a Big Title and Little Money

By ERNEST E. ADCOCK

DISSECTING the name "Exeter" into 'Exe-ester' gives us some of its history, for the name tells us that it was the site of a Roman encampment. In reality the city is older even than this, for we are told its ancient British name was Caerwisc, and in slightly later times its Saxon name was Exanester. The citizens robustly defied William the Conqueror and on other occasions also championed lost causes, thus showing that Devonshire men are prone to cling to old traditions, manners, and customs. This is further abundantly evident as one goes round the extremely picturesque country villages in the county. In Exeter itself a strange mixture is to be found, as in many another ancient cathedral city, for continually one comes across age-old buildings standing side by side with up-to-date shops and in close proximity to cinemas and other modern erections.

The city is not only interesting by reason of its possession of a beautiful cathedral, but its situation on the charming River Exeter—not so very far from its beautiful estuary—and its varying contours help to enhance its attractiveness. Although not by any means the largest place in the West Country it is looked upon as the capital of the district, and in my opinion thoroughly deserves the title.

It was Bishop William Warelwast, a nephew of William the Conqueror who ruled over the diocese of Exeter from 1107 to 1128 A.D., who commenced the existing cathedral. That building included both the existing towers and an aisled nave of the same dimensions as the present church.

The afore-mentioned towers are situated at the transepts—an arrangement rarely to be found on the continent of Europe, and in England quite unique. This first cathedral was of course in the Norman style, but during the passage of the centuries almost the whole of the main body of the building was remodelled, with the result that Exeter Cathedral now boasts of an interior which for richness and magnificence is rare in England and only probably surpassed by churches in Italy. If the building "seems deficient in the grandeur of size, of height and length which belongs to Westminster Abbey and Lincoln, Ely and Winchester Cathedrals, it may be attributed to the absence of a central tower; yet it has a certain quiet dignity referable to its sturdy Norman transeptal towers, the consistent use of flying buttresses, and the skilful manner in which the plan has extended eastwards," said the late Mr. Francis T. Bumpus. To put it in quite simple terms we can say that Exeter Cathedral, though not of the colossal proportions of some other English cathedrals, has its own peculiar

charms and beauties which make ample compensation for lack of size.

One of the great characteristics of Exeter Cathedral, says Mr. F. A. Bond, is its great bilateral symmetry. He remarks that Gothic churches are as a rule most irregular, but at Exeter every window has its exact counterpart on the other side of nave and choir. Transept answers to transept, screen to screen, and so on.

It ought to be explained that when the remodelling of the Cathedral was referred to earlier, it meant that the heavy Norman pillars, round-headed arches, small windows, etc., were replaced by beautiful, graceful piers, pointed arches, large painted windows. These were all adorned with carvings and traceries which can only be described as exquisite.

Having thus briefly and very sketchily described the Cathedral, let us at once get down to the history of its organs and music. Concerning the organs, here are some jottings made from articles contributed to the Quarterly Record of the National Union of Organists' Association by the late Dr. D. J. Wood who for many years was organist of the Cathedral:

1280. A note occurs about "mending the organs."
1390. "Organs of the Lady Chapel to be mended."
1397. "Eighteen pence for carrying organs from Powderham."

1429. "Making new organs."
1512. "New organs in the pulpit." In present-day parlance the pulpit would mean the choir-screen. This note, as Dr. Wood remarked, gives the lie to the idea that the placing of organs on the choir-screens in English cathedrals was introduced at the Reformation. The First Act for Dissolution of the Monasteries in England did not take place until 1536.

1527. "Organs of Lady Chapel sold to Vicar of Chagford for five pounds, six shillings, three pence." [In current American money, \$26.56.]

1554. "Clapington granted office of Organ Mender and Repairer and thirteen shillings, four pence [\$3.33] for safe custody of said organs."

In August 1634 a certain Captain, Lieutenant, and an Ancient (Ensign) began a tour of twenty-six countries, lasting "seaven" weeks starting from Norwich. They set down the results of their observations in a manuscript which is preserved in the British Museum, and of Exeter they relate: "The organ here is rich, delicate, and lofty, and has more additions than any other; and large pipes of an extraordinary length." Of this more will be said later.

EXETER CATHEDRAL	
Built 1891, Henry Willis	
Rebuilt 1933, Harrison & Harrison	
V-43. R-47. S-47. B-4. P-2562.	
PEDAL 3"-4": V-5. R-5. S-9.	
32	Violone
16	DIAPASON 42w
	BOURDON 42w
	Stopped 'Diapason' (S)
8	VIOLOGNE 42m
	Octave-Diapason
	Bass Flute-Bourdon
	VOLONCELLO 30m
	TROMBONE 15" 30m
GREAT 3 1/2": V-15. R-17. S-15.	
16	DIAPASON 50m
	8 from Pedal
8	DIAPASON-1 58m
	DIAPASON-2 58m
	DIAPASON-3 58m
	CLARIBEL FLUTE 58w
	STOPPED 'Diapason' 58mw
4	PRINCIPAL 58m
	OCTAVE 58m
	HARM. FLUTE 58m
2 2/3	TWELFTH 58m
2	FIFTEENTH 58m
III	MIXTURE 174m
	17-19-22

16	TRUMPET 7" 58mr
8	TRUMPET 7" 58mr
4	CLARION 7" 58mr
	SWELL 3 1/2": V-14. R-16. S-14.
16	STOPPED 'Diapason' 58wm
8	DIAPASON 58m
	STOPPED 'Diapason' 58wm
	ECHO GAMBA 58m
	VOIX CELESTE tc 46m
4	PRINCIPAL 58m
	CELESTINA 58m
2 2/3	TWELFTH 58m
2	FIFTEENTH 58m
III	MIXTURE 174m
	17-19-22
16	CONTRAFAGOTTO 58mr
8	CORNOPEAN 7" 58mr
	HAUTBOY 58mr
4	CLARION 7" 58mr
	Tremulant
	CHOIR 3 3/4": V-9. R-9. S-9.
16	LIEBLICHBOURDON 58wm
8	LIEBLICHGEDECKT 58wm
	WALDFLOETE 58w
	SALICIONAL 58m
	VOX ANGELICA tc 46m
4	LIEBLICHFLOETE 58m
	SALICET 58m
2	PICCOLO 58m

8 CLARINET 58mr
Salicional, Vox Angelica, and Clarinet are enclosed; other voices unexpressive.

Solo 3 1/2": V-9. R-9. S-9.
8 CLARIBEL FLUTE 58w
VIOLE D'ORCHESTRE 58m
DULCIANA 58m
4 HARMONIC FLUTE 58m
2 PICCOLO 58m
8 TUBA h 15" 58mr
CORNO DI BASSETTO 58mr
ORCH. OBOE 58mr
VOX HUMANA 58mr

Tremulant
COUPLERS 14:

Ped.: G. S. C. L.
Gt.: S. C. L.
Sw.: S-16-4.
Ch.: S. L.
Solo (L): L-16-8-4.
Combons 29: P-6. G-7. S-7. C-4.
L-4. Tutti-1.
Crescendos 3: S. C. L.
Reversibles: Pedal Trombone, G-P, S-P, C-P, L-P, S-G, L-G.
Cancels 2: Full-organ, all 16' manual stops
Action on 12" pressure.

We now come to the present very beautiful organ which, as will be seen from our illustrations, stands upon an open screen between the nave and choir (or chancel). The instrument referred to in the previous paragraph was pulled down and destroyed during the time of the Commonwealth when Oliver Cromwell's too Puritanical troopers committed much ghastly work of destruction in many a beautiful cathedral and church. That these iconoclasts possessed a rough sense of humor is shown in the way they behaved at Exeter, for we are told they took several hundreds of pipes from the streets where they went up and down piping on them. Meeting some of the choristers, whose surplices they had "stolne" and were wearing, they remarked, "Boyes, we have spoyle your trade, you must goe and sing hot pudding pyes."

After the death of Cromwell and the Restoration of the Monarchy, a new organ was built for the Cathedral by a Devonshire man named John Loosemore, and it is interesting to note that in 1663 he was sent by the authorities to "my Lord of Bath at the comon charge of the Chapter to make choice of Tyn for the new organ to be made in the church." He was likewise sent to Salisbury Cathedral, "the better to inform himself to make the new organ." The upshot of it all was the erection of a fine organ in the present case, which possesses two beautiful fronts, one facing into the nave and one into the choir or chancel. These two fronts, as will be observed by studying the illustrations, differ from each other, but the gracefully grouped "show" pipes of pure tin are not the original ones, as we shall see later. The organ case, which is of dark oak, looks extremely dignified and magnificent and is one of the very best to be found in England. If any criticism can be passed upon it, it would be that perhaps the caps of the side towers are rather heavy-looking. Its lofty position and over-hanging sides help to enhance its grandeur in no small degree. On the east or choir side of the case a short distance below the central tower the builder's name and the date of the organ are to be found carved upon the impost thus:

"JOHN LOOSEMORE BUILT THIS ORGAN, 1665"
The date also appears higher up in the case, just below the

two tiny towers nestling up against the tops of the two end towers, "16" below the left small tower and "65" on the other side. The total cost of the instrument was eight hundred forty seven pounds, seven shillings, ten pence [\$4236.95] and its specification is given herewith.

EXETER ORGAN OF 1665
Built by JOHN LOOSEMORE

GREAT	Cornet 5r 135
Double Diapason 14	To middle-C
Open Diapason 55	Trumpet 55
Open Diapason 55	CHOIR
Stopped 'Diapason' 55	Stopped 'Diapason' 55
Principal 55	Principal 55
Twelfth 55	Flute 55
Fifteenth 55	Fifteenth 55
Sesquialtera 275	Bassoon 55

The compass was from GG to d in altissimo, with no GG-sharp. The fourteen pipes of the Double Diapason were placed in two groups of seven each around the columns on either side of the entrance to the Choir (above the screen). These of course were similar to the "large pipes of an extraordinary length" mentioned earlier in connection with the "Tour through England" by the Captain and his companions. The organ was evidently a fine one for its time, distinguished for excellence both in tone and material, and especially for its Double Diapason which is reputed to be the first ever introduced in England. It has been suggested that very probably this feature was copied from the organ destroyed in Commonwealth times and which was mentioned earlier, for Loosemore, having been born in 1613, doubtless remembered that organ and perhaps endeavored to reproduce it in his instrument. So far as can be made out, he never built any other important organ and Dr. Wood suggests that he would hardly be able to evolve such an innovation as a Double Diapason from his inner consciousness. We are told that the length of the largest of these pipes was 20' 6", its nose (foot?) was 4' long and the diameter 1' 3".

Loosemore continued to look after the organ until his death in 1681 and when he died his body was buried in the nave, near the organ he created. "May this majestic organ placed nearby, be a perpetual monument of his Art and Genius," says the inscription on his tombstone.

At the beginning of the eighteenth century the instrument needed repairs and Thomas Schwarbrick sent in an estimate for the work he considered necessary, but the authorities did not accept his scheme or his price of five hundred and eighty-five pounds. The offer sent in by one James Parsons was also turned down and it was not until 1713 that the work was given to Christopher Shrider. The repairs he executed, however, did not apparently include the Double Diapason which he seems to have left severely alone. The difficulty with these latter appears to have been that they could not be got to speak promptly.

In 1742 Abraham Jordan, Jr., entirely rebuilt the instrument, after which it possessed three manuals. Apparently the only old pipes then left in the organ were the fourteen large ones and the "show" pipes in the two case fronts. As an extra he lowered the pitch of the whole organ and he also made the large pipes speak satisfactorily. Presumably after this operation the length of the lowest pipe was increased to $21\frac{1}{3}'$ — the generally accepted length of a G-pipe in the 32' octave.

Jordan's work proved to be of such a sound nature that until 1818 the organ needed very little attention, but the following builders were engaged to carry out various minor jobs: Micheau (1768), H. C. Lincoln (1819), and Gray (1838). The last-named did his work under the direction of S. S. Wesley.

In 1859 Father Willis was called in and altered the position of the keyboards from the east (behind the Choir Organ case) to the south side, because it was decided to hold the Sunday afternoon services in the nave instead of in the choir. This change incidentally necessitated and gave opportunity for considerable alterations and improvements.

At the restoration of the Cathedral, from 1872 to 1876, further alterations and additions were made by Henry Speechly. Up to this time no alterations had ever been made in the outward appearance of the case, but on this occasion, sad to relate, the old front pipes (some of which were richly embossed) were melted down and replaced by others, while the detached towers were removed altogether and their pipes recast in spotted metal and placed within the main case. To accommodate them the case had to be deepened from east to west. The organ then was:

Great: 14 stops, GG to f, 58 pipes, no GG-sharp.

Swell: 9 stops, CC to f.

Choir: 6 stops, CC to f.

Pedal: 3 stops, CCC to f.

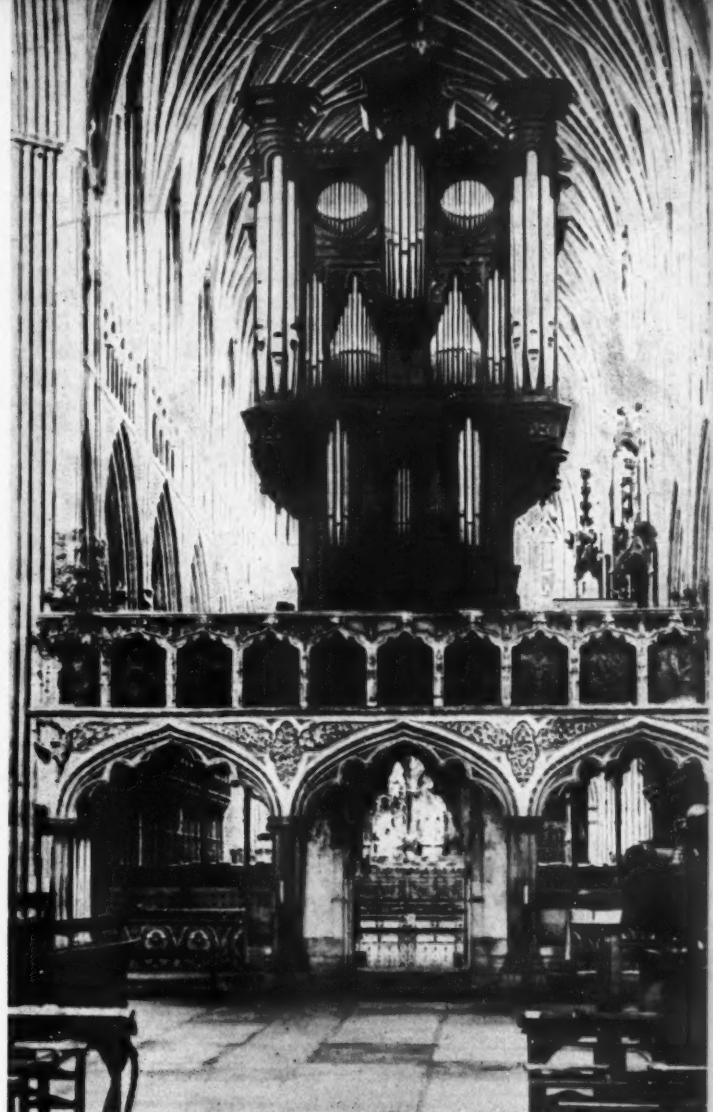
Couplers: 6.

Composition pedals: 9.

In 1891 the great Henry Willis completely rebuilt the organ and made it an instrument, which for its beauty of tone and variety of effect, would have been hard to surpass or even to equal. It was at this time that Loosemore's lovely old case was considerably deepened from back to front and slightly heightened. Some people regret that the latter operation was carried out, but in my opinion it gave the case an enhanced dignity. Willis placed the two main bellows in the crypt and the lowest sixteen pipes of the 32' Pedal Open Diapason (metal) along the west wall of the south transept.

This organ had a Great of 15 stops, Swell 14, Choir 10, Solo 10, and Pedal 8. Couplers numbered 13 and there was also a goodly array of accessories.

For over forty years Willis' work continued to stand and to function effectively, but in 1933 those in authority decided that it was time to bring the instrument into closer touch with modern ideas and requirements, and the commission was entrusted to Messrs. Harrison & Harrison. Of course nearly the whole of Willis' pipework remains and the schemes of both Great and Swell remain untouched except for revoicing. The



EXETER CATHEDRAL: NAVE SCREEN
The organ stands between nave and choir, as the photos show, with handsome cases facing in each direction. Photos by Mr. Adcock.

Pedal also stands as before, with the exception that it is augmented by a Stopped 'Diapason' borrowed from the Swell flue double. Choir and Solo Organs were altered by changes in two or three reed stops from one department to the other. Boiled down therefore it would seem that Messrs. Harrison's work was revoicing and supplying new electric action and console. Whereas Willis' instrument possessed fifty-seven voices, that of Harrison possesses fifty-six.

On two occasions I have had the pleasure of listening to the Exeter organ; once when it was pure and unadulterated Willis with all the brilliancy of ensemble and beautiful flute stops for which he was so justly famed, and once when it had been transformed into a Harrison with all the well-known refined tonal characteristics of that firm. Space does not allow of very close description of the tonal beauties of the Willis and Harrison schools, but it must suffice to say that the work of both at Exeter gave me the greatest possible pleasure. Of course if one is an out-and-out Willis enthusiast, the organ as now voiced would not suit, and vice versa; but as I am one who can see great good in both schools I am willing to give unstinted praise to Harrison's work within the limits of their ideals.

Among past organists of Exeter Cathedral may be mentioned Richard Langdon, 1741-53, composer of the well-known double-chant in F; and William Jackson, 1777-1803, composer

of the famous "Te Deum of F." The latter, by the way, was also a writer and clever painter. Most famous of all, however, was the great Samuel Sebastian Wesley who held office from 1835 to 1842. Coming to more recent times we find Dr. Daniel Joseph Wood who was organist and choirmaster from 1876 to 1919. His record of forty-three years service is only beaten by one other Exeter organist, viz: Richard Henn man who filled the post from 1694 to 1741. After the death of Dr. Wood in 1919 came Dr. Ernest Bullock who is now organist at Westminster Abbey; his successor was Dr. Armstrong. After a comparatively short time the latter migrated to Christ Church Cathedral, Oxford, and was succeeded by Dr. Alfred W. Wilcock who is still ably carrying on the high musical traditions of the Cathedral.

At my two visits to Exeter I was very much impressed by the reverent and efficient manner in which the services were rendered. On my recent visit in 1935 I had been led to expect such would be the case, because during my stay in Torquay I one day had an interesting chat with an organist of high standing in the town, and he told me that Exeter Choristers' School was blessed with a schoolmaster who was greatly beloved by the boys. They show their love and respect for him in two ways: by behaving splendidly, and by performing their choral duties as if they consider it an honor to hold their offices. That is as it should be but unfortunately it is not so in every one of our cathedrals. So much depends on the organist and choirmaster and the manner in which he approaches his work. At Exeter I saw enough to conclude that there the right spirit prevails.

REGISTRATIONAL EXAMPLES

Article 2: A Hymntune Fantasy Serves as the Example, with Some General Remarks on the Details of Hymn-Playing

By STANLEY E. SAXTON

SOMETIMES, as I look through programs of church services and note the type of music chosen by the organist, I wonder if he realizes the wealth of material that is practically under his nose in the church hymnal. It reminds me of the theory often expounded by the detective story, that 'the safest place to hide the evidence is in plain sight'!

Bach was, perhaps, the best 'organist and choir director' of whom we have record and it is most significant that he collected or composed more than two hundred hymntunes and wrote almost as many choralpreludes for organ around them. These still rank as the most appropriate music for church use, although we seldom hear them in our churches. But the point here is that the great Bach was not above using the chorale as the basis of his church composition; and look at the sonatas of Mendelssohn—almost every one uses a chorale theme.

There is a real reason why these hymntunes so well supply the correct emotional mood for the service; all the members of the congregation have sung them from the time they entered Sunday School and have built up a mental association between these tunes and their religion. Obviously, the organist who wants to establish in the minds of his listeners a religious mood can most easily accomplish this result by use of the music which has the correct emotional appeal—and that music is represented by the hymntune. The recent vogue for choralpreludes on our own familiar tunes has helped to produce some fine material for the church organist and I heartily urge him to make use of it. In this article I shall treat one such number in detail, but first I want to issue a few words of warning.

It is primarily important that your congregation be familiar with the tune employed, else its association value is nil. For instance, there is many a fine hymntune used in the Episcopal service which is never heard in Methodist or Baptist churches. Such a tune would not have a strong appeal for congregations in the latter denominations. The organist would do well to use only those tunes which are familiar to his congregation. In this particular, I agree with those who propose that many of the Bach choralpreludes are not effective with present-day congregations. If they utilize unknown hymntunes, there

is much sense in this attitude. But some of the Bach chorales are still well known; such as, "A Mighty Fortress is our God," "O Sacred Head," etc. And the choralpreludes on these are unsurpassed for service use. So, in picking your service selections try to find pieces based on familiar tunes.

Before I go on to the special selection, I want to give a few hints on the playing of hymns. In every case where I have tried out for an organ position, one of the questions has been, "How do you play hymns?" This is of vital interest to the music committee as they realize that the success of a church service depends in large degree on the participation in the ritual on the part of the congregation. It is up to the organist to get the people to sing and if they either do not sing, or sing off the beat, the blame belongs squarely on the shoulders of the organist.

Here are a few general rules:

1. Be sure that your tempo is in the spirit of the hymn and according to the church tradition. Hymns should be neither dragged along nor played as though the organist were anxious to finish and leave. There is a majestic dignity to hymn-singing which should be the aim of every church music director. The piece must be fast enough to give verve and enthusiasm to the effect and yet not so fast that the singers are unable to enunciate the words clearly or are left gasping for breath.

2. The organist must set the tempo with the first measure, and never alter it thereafter. Do not try to put expression into a hymntune by changes of tempo. Invariably you will lose your congregation.

3. The organist must phrase the hymn so that the congregation knows where to take breaths. Usually hymn-books indicate these phrasings by double bar-lines, but it is often advantageous to follow the sense of the words and phrase according to the meaning. This will mean that the phrasing on different stanzas of the same hymn may vary. When playing the hymn, the organist indicates breaths by releasing the final chord of a phrase a bit earlier than the notation actually indicates. The congregation will automatically stop singing and take a breath. They will then be ready to start the succeeding phrase on time. The most common cause of lagging in

congregational singing is the failure on the part of the organist to indicate breaths. By holding the last chord of the phrase its full value, the organist encourages the singers to also hold the note. Then the organist can play the beginning of the new phrase at once. The poor singer gasps for a breath and tries to come in but he is of necessity a little late. After this has happened several times, we have the inevitable see-saw between organ and congregation.

4. Establish a definite system of treating the break between stanzas. I feel that it is necessary to give the singers an opportunity to rest a moment but I do not advocate the improvised interlude. In the first place, most organists do not improvise artistically and a few poorly-chosen chord progressions are merely undignified and distract the singers. Secondly, the organist has a tendency to vary the length of his interlude so that the congregation does not know exactly when it is expected to start singing again. And also, the audience often becomes impatient as it waits for the next stanza. The interlude is bad form from almost every angle.

5. Do not expect the choir to lead the singing. In good congregational singing, no leader is necessary, the organ supplying all the necessary cues. The congregation must be independent and 'on its own.' If it waits for a choir to indicate what should be done the congregation is invariably timid and weak in its approach to the music. It also loses interest and allows the choir to do the singing. How many churches have found this out to their sorrow!

And now to the actual technic of playing the notes themselves. Let us take the tune "St. Catherine" used with that old favorite, "Faith of our fathers living still." My copy is in three-four time and in the key of G-major.

The soprano and alto parts are played by the right hand, the tenor with the left, and the bass with the pedals. It is unnecessary to duplicate the bass with the left hand—use the pedal 8' coupler.

The soprano or melody part must be played legato, but if a repeated note occurs it must be carefully repeated. The other parts are also played legato, but if there are repeated notes they are held just as if they were tied together, even from measure to measure. At the end of a phrase, both hands and pedal are removed simultaneously to effect the phrasing. Note these specific points as they apply to the above mentioned hymn:

M.1: Soprano and alto, right hand; tenor, left hand; bass, pedal. The three quarter-notes on D in alto are played as though they were one dotted half-note. The three quarter-notes on G in bass are treated in like manner. Be careful to always pedal the bass notes as they are written. This G is the second or middle G on the pedalboard, not the lowest one.

M.2, b.1: All notes tied from preceding measure except the G in soprano which is carefully repeated. The alto voice sustains through this measure, the others progress with smooth legato.

M.3, b.2: Merely release melody A; do not repeat the E which is being sustained in the alto.

M.3, b.3 to m.4, b.1: Alto sustained on D.

M.4, b.3: Release entire chord, including pedal, to effect phrasing for breath.

M.5: Bass sustained, beats 1 and 2. Tenor sustained, beats 1, 2, 3—also to next measure.

M.6, b.3: D in alto not repeated, add soprano G and omit B.

M.7, b.1: Be sure to repeat G in soprano. Sustain alto C-sharp throughout measure. Sustain bass A throughout measure.

M.8, b.3: Release entire chord exactly on beat 3. Proceed, using same rules. Release each phrase chord (measures 12-16-20) on beat 3.

M.24: Hold final chord five beats, releasing exactly on beat 3 of the second measure for phrasing. Start new stanza in time on following beat 1.

In the preceding article I suggested registration to use with the small organ in hymn-playing for congregational singing. Generally, it is wise to set the Great with Diapason and flute voices 8-4-2 coupled with the Swell, also set with Diapason and flute voices 8' and 4'. A good Oboe or Cornopean adds greatly to the ensemble and may be used if available. I do not advocate the use of manual 16' tone with the hymns unless the organ is fairly large and has enough upper-work (such as a Mixture, Twelfth, or Clarion 4') to sustain the balance. Otherwise it is better to reserve the 16' registers for the Pedal Organ.

DR. CARL MCKINLEY'S
Fantasy on St. Catherine

Published in 1933 by the H. W. Gray Co., the fifth of Ten Hymn-Tune Fantasies under one cover, \$2.50; this collection is worthy of an important place in the repertoire of every church organist. Preparatory registration:

Swell: Salicional, Voix Celeste, 4' S-S.

Great: Diapason, Melodia, 4' Flute, Tremulant.

Pedal: Gedeckt, 8' Gedeckt, S-P.

Open the piece with both hands on the Swell.

Measure 6. Theme on the Great.

10. Left hand back on Swell.

2-2. (Meaning page 2, measure 2). Left hand on Great. Alternate as indicated, substituting Swell for Choir, up to page 4, measure 3.

4-3. Here play both parts with the right hand.

4-3-3. (Page 4, measure 3, beat 3.) Allowing three beats to the measure, add Violin Diapason to Swell with l.h.

4-4. On beats 1 and 2 set Melodia alone on Great, remove Voix Celeste from Swell. Beat 3, advance register-crescendo to second degree (see May page 155).

4-5. Swell-to-Pedal off.

4-7-3. Advance crescendo pedal to third degree, still playing on Swell.

4-10-3. Add full crescendo or full-organ pedal.

Page 5. At top of the page play the Maestoso section on the Great.

5-4. Breath-mark at end, crescendo or full-organ pedal off. Set Swell Vox Humana alone. Start Meno Mosso with r.h. on Swell, l.h. on Great (previously set with Melodia).

5-6-3. Set Salicional and Voix Celeste on Swell, 4' optional, Vox Humana off, both hands on Swell.

5-7-3. Play entire chord with l.h. as indicated, add Tremulant on Great.

5-8. Right hand on Great.

5-11-3. Great or Swell to Pedal on (toe-stud if available).

5-13-3. Great Melodia off, Pedal coupler off, add Great 4' Flute.

I have found that my students have difficulty in determining just how to play repeated chords as they are found in measures 7 to 12 on page 4 and also such passages as the manual parts in the Maestoso on page 5.

It will be noticed that these chords are marked with an accent which indicates that they should receive a strong attack. They should not be played legato, and the problem is to determine at exactly what point each chord should be released in order to allow for a perfect attack of the following chord and still give the first chord enough value to make it effective. If the reader will refer back to my remarks on staccato playing (May page 156) he will find that I mentioned there that this method can be applied to chords as well as to single notes. A rule which I gave for staccato playing was that the note or chord should be released after half its time value had been played.

This same rule works equally well for marked chords of the sort indicated on pages 4 and 5 of the Fantasy, excepting that it may be advantageous not to use exactly half the note-value in certain cases. Dupre decides this by setting up an arbitrary unit which he calls a "beat value." This beat value

is determined by the predominating type of notes in the measure. Referring to page 4, measure 6 of the Fantasy, we find that the right hand is playing in triplet figures and has been so doing ever since the beginning of the piece. Under the beat-value system, each note of the triplet figure would equal 1; i.e., in that particular measure there would be nine possible beat values.

It is of utmost importance that the chord which is to be stressed or played staccato should be released on one of these beat values. On beat 2 (fourth beat value) of measure 6, it will be found that a chord is played in the left hand while the right continues with the triplets. To release this chord on exactly half of its own value (which is a dotted-eighth) would mean that it would have to be released exactly half way between the E and F-natural in the right hand. This would be wrong because then the chord would be released between two beat values, rather than exactly on the beat value. In this particular case, the beat note to release the chord on is the third note of the triplet figure; i.e., F-natural. The hand should leave the keys exactly at the instant the F-natural is played. This will give the organist plenty of time to prepare his finger positions for the following chord and play it accurately and with marked accent. On the last beat of this measure, the chord is released exactly on the C in the right hand. In measure 2, where we have a dotted half-note, as long as we have established the release to fall on the last note of each triplet figure, it is advantageous to continue with that same system. In other words, release the second chord in measure 7 exactly on the last note in the measure played by the right hand.

Now let us refer to the Maestoso. Here we have a somewhat more difficult problem. If we refer to the first measure of the Maestoso, we find, for instance, in the right hand that the top two notes in the chord are given a stress mark and the lower note (F-natural) is given a phrase mark with the rest of the lower parts in that particular measure. The same thing is true of the lefthand part. We must play two different kinds of attacks with one hand. The beat value is obviously an eighth-note indicated, of course, in the pedal part. In the right hand, on beats 1, 2 and 3, measure 1, the G and C at the top must be played as follows:

Down on beat one, released exactly on the half after one.
Down on beat two, released exactly on the half after two.
Down on beat three, released exactly on the half after three.

At the same time, the right hand must play the lower notes in these chords (specifically—F-natural, E, D, C) legato. The same thing is true of the left hand. The pedal part must be played legato as marked. There is one other point here: m.2, b.1 we find that part of the chord in the right hand (duplicated in left) contains notes of half-note value. These must be released exactly on the half after the second beat, as we have established that as our unit of release.

This principle of accented chords works on every piece in which there are any such chords. If the organist will master the idea of the beat unit and apply it, his playing will assume a clarity which will amaze him. The secret of the success of such artists as Dupre, Germani, Ramin and others is that they think their releases of chords just as carefully as they do their attacks. On the organ the cessation of a chord marks a rhythmic accent as well as the attack, and precision in playing requires that the organist consider the release of his chord just as carefully as he would the attack.

The suggestions given above will work in almost every case. If there is no way to determine the arbitrary beat-note value for release (a case where there is nothing but chords in the measure) the rule given for staccato playing should be applied; i.e., release chord after it has sounded half of its time value. Try this suggestion on the first part of the Grand Chorus in B-flat by Dubois.

(To be continued)



MEMPHIS ORGAN

By Dr. WILLIAM H. BARNES

Associate Editor, *Organ Department*

ON VARIOUS occasions lately we have had accounts by Senator Richards and others of the new type of Aeolian-Skinner organs which have been placed in various parts of the country. Low pressure, ranging from 3" to 3½" on all the flue-work and the majority of the reeds, is one outstanding departure from the practise of practically all organs with electro-pneumatic action. Pressures of at least 4", which has been more or less standard with one builder for many years, up to 7½" with other builders, have been generally employed. A number of leading builders had standardized on 5", 6" and 7½". With the one exception there were no builders who wished to operate an electro-pneumatic action with less than 5".

The Aeolian-Skinner Company have successfully overcome all low-pressure action difficulties by redesigning their action to operate satisfactorily with pressure as low as 1½". This was accomplished with larger pouches and windways, so that the mechanical obstacles of operating a modern action on low-pressure may be left out of consideration; there is none for Aeolian-Skinner organs.

This permits a gifted tonal architect such as Mr. G. Donald Harrison to be free to employ any pressure, and fine distinctions of pressure which he finds most desirable for the needs of the tone he wishes to produce. He is unlimited in choice.

Now, of course, the mere question of wind-pressure is of itself of no great importance unless with it is combined the necessary knowledge of what to do with it, when and how to employ the low-pressures available.

These new Aeolian-Skimmers are reminiscent of the tone of some of the fine old Johnsons and Roosevelts, with all the lovely modern orchestral and soft celeste effects added. They also have a more scientifically developed scaling and balancing of all of the principal registers than the best examples of the old organs had. There is a certain restrained, warm musical quality, impossible with higher pressures. So far as the tonal results possible with these low pressures are concerned, I am 100% for them—and in fact have always been. There are obviously some situations where low pressures cannot be made effective, however. One important matter which has always been a source of disagreement between me and a number of eminent designers—the unenclosed Great—becomes almost a necessity with low pressures. If we are to get the advantage of that special bloom and unforced quality obtainable only with low pressures, we must sacrifice the advantage of enclosing the Great and Pedal. I am now willing to concede this. Low-pressure flue-work will not stand enclosure; low-pressure reeds will.

One cannot approach one of these new Aeolian-Skimmers while weighted down with preconceived notions of what good organ-tone is. We are all too likely to carry in our ears the tone of the organ we play most frequently and make comparisons with that.

To obviate this tendency so far as possible, I visited the new Aeolian-Skinner in Memphis after I had been away on vacation and had heard no organ for a week. Mr. Harrison had just completed final finishing the day I reached Memphis, and Mr. Adolph Steuterman had not yet heard the organ in its final state nor used it publicly. We spent all afternoon and evening in playing to each other and trying out a great variety of effects. I feel qualified to speak of my impressions, as I have had sufficient time and perspective to crystallize them.

MEMPHIS, TENN.
CALVARY CHURCH

Builder, Aeolian-Skinner Organ Co.
Architect, G. Donald Harrison
Organist, Adolph Steuterman
Dedicated Jan. 26, 1936
Recitalist, Mr. Steuterman
V-54. R-74. S-66. B-6. P-4326.
PEDAL 3 1/4": V-11. R-16. S-17.
16 PRINCIPAL 32
BOURDON 32
Flute Conique (C)
VIOLONE 32
Salicional (S)
8 OCTAVE 32
FLUTE OUVERTE 32
Flute Conique (C)
Salicional (S)
5 1/3 QUINT 32
4 SUPEROCtAVE 32
Flute Conique (C)
VI Fourniture 128
16 BOMBARDE 10" 32
8 TROMPETTE 10" 32
4 CLARION 10" 32
8 Chimes (G)
GREAT 3 1/4": V-13. R-18. S-17.
UNENCLOSED
16 PRINCIPAL 61
8 PRINCIPAL 61
DIAPASON 61
HARMONIC FLUTE 61
GEMSHORN 61
4 OCTAVE 61
GEMSHORN 61
2 2/3 QUINT 61
2 SUPEROCtAVE 61
IV Fourniture 244
15-19-22-26
III CYMBEL 183
22-26-29
8 TRUMPET 5" 61
French Horn (C)
4 CLARION 5" 61
8 Harp (C)
CHIMES 25
4 Harp-Celesta (C)
Flue pressure below 4'-C is 3".
SWELL 3 1/4": V-15. R-21. S-15.
16 SALICIONAL 73
8 GEIGEN 73
ROHRFLOETE 73
(Silbermann scale)
FLUTE CELESTE 2r 134
VIOLA DA GAMBA 73
VIOLE CELESTE 73
4 GEIGEN 73
FL. TRIANGULAIRE 73
FIFTEENTH 61
VI PLEIN-JEU 366
16 BOMBARDE 73
8 TROMPETTE 73
OBOE 73
VOX HUMANA 73
4 CLARION 73
Tremulant
French shallots on the brass.
CHOIR 3 1/2": V-15. R-19. S-17.
16 FLUTE CONIQUE 73
8 SPITZFLOETE 73
GEDECKT 73

T.A.O. SPECIFICATIONS

V-VOICE: An entity of tone under one control, one or more ranks of pipes.
R-RANK: A set of pipes.
S-STOP: Console mechanism controlling Voices, Burrows, extensions, etc.
B-BORROW: A second use of any rank of pipes (Percussion excluded).
P-PIPES: Percussion not included.

DULCIANA 73

UNDA MARIS 61

4 LIEBLICHFLOETE 7 3

GEMSHORN 73

2 2/3 NASARD 61

2 PICCOLO 61

1 3/5 TIERCE 61

V SESQUALTERA 305

12-15-17-19-22

8 TROMPETTE 73

FRENCH HORN 10" 73

ENGLISH HORN 73

CLARINET 73

HARP 61

4 Harp-Celesta

Tremulant

COUPLERS 18:

Ped.: G. S-8-4. C-8-4.

Gt.: S-16-8-4. C-16-8-4.

Sw.: S-16-4.

Ch.: S-16-8-4. C-16-4.

One-section couplers operated by stop-knobs.

Combons 37: P-7. G-7. S-8. C-7.
Tutti-8.

Pedal combons operated by toe-studs; tutti combons duplicated by toe-studs.

Cancels 6: Tutti, all 16' stops, and one for each division.

Reversibles: One for each 8' coupler, and one for each set of manual combons to make them operate also the Pedal combons (or, if you dislike short-cuts, adjustable-at-the-console combination pistons), and full-organ.

Crescendos 3: S. C. Register.

Onoroffs 2: Chimes dampers, Harp dampers.

Chimes soft.

MUSIC OF CALVARY

Twice each year Mr. Steuterman gives an oratorio with his choir of 44 adults (16s. 10a. 9t. 9b.) and instrumental accompaniment of a dozen or more pieces. His 92nd recital in Calvary was played April 26, and the month previously he gave his 41st out-of-town paid recital. The following numbers are taken from the repertoire of the current season, September to May, inclusive.

Accompanied Anthems

Bach-Gounod, Ave Maria

Curto, Regna Terrae

Elgar, Ave Verum

Foote, Still with Thee

Foster, O Jesus Thou art

Franck, Psalm 150

Welcome dear Redeemer

O Lord most Holy

Godfrey, Be ye all of one mind

Gounod, Unfold ye portals

Lovely appear

Sanctus

Haydn, Heavens are telling

Himmel, Incline Thine ear

Kremser, Hymn to Savior

Lang, I hear Thy voice

Macfarlane, Christ our Passover

Manney, I heard a great voice

Mozart, 12th Mass Gloria

Neidlinger, Silent Sea

Rogers, Cause me to hear

Rossini, Inflammatus

Spicker, Fear not O Israel

Shelley, Hark my soul

Tours, Sing O Heavens

West, Father of Mercies

Unaccompanied

Gretchaninoff, Cherubic Hymn

Grieg, Jesu Friend of sinners

Noble, Fierce was the wild billow

Go to dark Gethsemane

Souls of righteous

Stainer, God so loved the world

Tchaikowsky, Legend

Various

Brahms' German Requiem

Dubois' Seven Last Words

Gounod's Gallia

Handel's Messiah

Te Deum Laudamus: Clough-Leighter in Ef, Beach in A, Coleridge-Taylor in F, Ireland in F, Martin in C, Noble in Gm.

Benedictus es Domine: Beach in D, DeCoster in F, Martin in C, Thiman in D.

Dedicatory Recital

Franck, Piece Heroique

Scriabine, Prelude Gf

Nevin, Will o' the Wisp

Bach, three chorralpreludes

Liadow, Musical Snuff-Box

Karg-Elert, Legend of Mountain

Mulet, Carillon-Sortie

Iljincky, Cradle-Song

Lemmens, Marche Pontificale

Organ-Piano Recital

Wagner, Parsifal Prelude

Demarest, Fantasie Cm

True, Moonlight on Pagan Temple

Korsakov, Hymn to Sun

Clokey-j, Symphonic Piece

Liszt, Liebestraum

Wagner, Valkyries Ride

91st Recital

Boellmann's Gothic Suite

Russell-j, Bells of St. Anne

Bossi, Scherzo Gm

Karg-Elert, Harmonies du Soir

Bach, Prelude & Fugue Bm

Schubert, Ave Maria

Elgar, Pomp and Circumstance

92nd Recital

Mueller, Paean of Easter

Tchaikowsky, Andante Pathetique

Bach, 2 chorralpreludes

Boex, Marche Champetre

Bornschein, French Clock

Weaver-j, Squirrel

Vierne, Carillon

Johnston-j, Evensong

Sibelius, Finlandia

Calvary Church possesses no outstanding acoustical advantages, being a very old church, of medium size, with acoustic qualities bordering on the dead rather than the live. It at least has not been outraged with the so-called acoustical treatment, which curses so many modern churches. And yet there was enough carpeting and cushions to cut the reverberation to a very small period. The organ, if not actually hampered by the acoustics, was certainly not helped by them. "The soul of music is in the great cathedral—the organ is its voice." The organ at Calvary had to be both its own soul and voice in producing music.

Calvary Church enables one to form an accurate judgment of precisely what kind of tonal effect is being produced by the pipes themselves. There is no danger of a judgment warped by outside advantages or disadvantages. This is one reason why I was particularly anxious to study the results achieved here in detail, as I was practically certain to then be talking about the results which Mr. Harrison has achieved by the proper scaling, designing and regulating of the various choruses themselves, and not about something which the acoustics of the church would do for any organ, good or bad.

The Great Diapasons, both the principal and second unison, have a fine solidity combined with pronounced harmonic development. I have been interested to see the evolution which has occurred in Mr. Harrison's thinking about these chief registers. Five years ago he favored those with much more edgey and less foundational qualities. The earlier ones were on materially higher pressure—to be sure, and doubtless would be more like his present ones in sound if the pressure were reduced to $3\frac{1}{2}$ '.

Once in so often, the pet ideas of Dr. Audsley have proved themselves in the long run to be among, shall I say, the eternal verities. One of his dictums which he tried to hammer home in season and out was that the best type of Diapason tone could only be produced on low pressure with a "copious" supply of wind. Mr. Harrison has demonstrated beyond cavil the correctness of Dr. Audsley's assertion.

It is satisfying to have the equivalent of two octaves on the Great. One a true octave of powerful voice to fill the large gap between the unison Diapasons and the upper-work, and the Gemshorn 4' to be useful in milder choruses. These are fully as important as any stops in the organ to tie the Diapason chorus together; too much emphasis can hardly be placed on having the octave Diapasons of just the right strength and tonality. The seven ranks of mixtures to top the 12th and 15th, which harmonics are repeated and emphasized in some of the mixture ranks, are divided to draw as a 4r Fourniture and 3r Cymbel. This is done both because it is mechanically convenient and also because it makes for flexibility in registration. The two mixtures complement each other and together supply all the harmonics in just the right proportions that one could reasonably require. There are unquestionably a freshness, a bloom, and generally satisfying musical quality about this low-pressure Diapason chorus, which has been so carefully scaled and balanced by Mr. Harrison, that have not been duplicated on higher pressures by anyone. The Great reeds on 5" assert themselves on top of the full Diapason chorus. Having the open French shallots they generate a fine series of harmonics of their own that serve to enrich and make even more satisfying this chorus. The Tubas and Trombas, formerly employed as Great chorus reeds, never could do this. They merely added weight of tone that would not blend, especially with a highly harmonically developed chorus. This was becoming so evident that some tonal experts went to the length of advocating the omission of chorus reeds on the Great. Surely there can only be satisfaction with what Mr. Harrison has done at Memphis.

The Swell Organ is the typical Swell regularly employed by them for a number of years past, with two notable exceptions. One is the fact the chorus reeds are all of the low-pressure open French shallot type so extremely rich in har-

monics that they are ideal for enclosure. The swell-box only removes some of the more dissonant harmonics and permits the richest sort of harmonically developed tone to greet the ear. The second item is the Plein-Jeu. This is some mixture! It is probably too big for full Swell alone, but when the full Swell is coupled to the foundation work of the Great it is absolutely ideal.

The profusion of the soft work of the Swell is, I believe, if anything more refined and truly lovely than ever with low pressure. There is, of course, always the difficulty of build-up from the mild flue-work of such subtlety and refinement to the chorus reeds. A mild small-scaled Cornopean to bridge this gap would unquestionably be an addition of value.

Many organists would expect more than two ranks of strings in an organ of this scope. I was criticized for having only two in a considerably smaller 3m in my own church. I did not feel any lack of string tone, however, and no doubt the chief reason for this is the rich harmonic structure of the rest of the organ. For those who must have more than two strings, perhaps one or two of the flutes on the Choir or Swell might be exchanged for an additional voice or two of string quality. Personally, I should not know where to do it, or at least should be reluctant to sacrifice any of the charming flute tones for more strings.

We now come to the two divisions that seem to me to raise a fairly important question—the Choir and Pedal Organs.

Our readers will remember the debate waged in these columns between Senator Richards and myself on the independent Pedal, its relative cost and desirability. One thing that was not sufficiently emphasized was the matter of room required for an independent Pedal, and granting that there is room available, what the planting of a large number of independent Pedal pipes in front of the tone-openings of other divisions does to the tone of the more or less buried divisions. These points must be raised at Memphis. The chamber layout was such that the Swell and Choir divisions had to be placed well back of the tone-openings and speak over and around the pipes of the Great and Pedal, both of which divisions were properly given preferred positions. In order to get the pipes into the chamber, it was necessary to double-deck all divisions. This is something of a disadvantage to start with, where the tone openings are not ideal; the necessary chests, regulators, wind-trunks, etc. clutter up the tone-openings that much more.

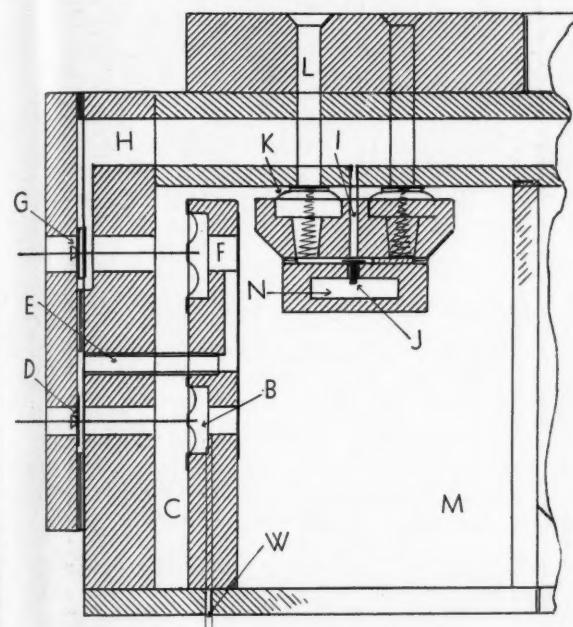
It is up to the organists and designers to decide in such circumstances which they prefer to sacrifice. Something must be sacrificed. My own feeling was decidedly in favor of making the Choir Organ more effective by eliminating the majority of the independent Pedal stops that were filling the tone openings. Others will feel that the Choir Organ should be sacrificed partly to the independent Pedal. So there we are.

One other matter with regard to the Pedal Organ, and I will allow the appended specification to speak for itself, and be through with my analysis. The much maligned, and now very out of date, so-called Pedal Diapason 16', which was in reality a big-scaled open flute, still has its uses. I felt a most distinct lack, which no amount of playing would change, of weight in the Pedal. This is precisely what a number of our best designers have been trying to eliminate for a number of years past. I still cannot help feeling that a particularly harmonically bright ensemble such as Memphis needs some weight in the Pedal. Even a fat-scaled Sub-Bass or Bourdon would do the trick. It also would be helped by a 32' Bourdon down to GGGG. An Untersatz, as the Germans call it, seems to me highly desirable in an organ of this character. I missed it very much. No doubt others will not feel this lack so strongly as I do. But I am just old fogey enough to consider this the only serious defect in an otherwise gloriously beautiful and satisfying organ. I am prepared to call it the last word in refined and artistic harmonically developed organ tone.

PITMAN-CHEST ACTION

Details of the Pitman High-Speed Chest And Its Method of Operation

HEREWITH are presented a drawing and description of the Ernest M. Skinner high-speed pitman-chest action, invented by Mr. Skinner in 1897 and used continuously since that time. It was first used in the organ in the Dutch Reformed Church, Flatbush, N. Y., and is being used in the organs now being built by the Ernest M. Skinner & Son Co. With the exception of an organ built for Tokyo, Japan—in which tracker action was used because it was likely that adequate servicing of electric action could not be guaranteed there—this action has been used exclusively in organs with which Mr. Skinner has been identified. Our thanks to Mr. Skinner for furnishing the drawings and data, and checking this description of the action.



When the motor is turned on, chamber M is filled with pipe-wind; channel N runs lengthwise under its sets of pipes, one such channel for each register on the chest, and when the stopknob is drawn, channel N is exhausted to the outer air; but when the stop is off, channel N is filled with pressure-wind, thus raising pitman J up against the foot of channel I, closing it. This pitman is shown separately in larger detail; it consists merely of a peg with a small disk fastened to its top, floating free in the pit.

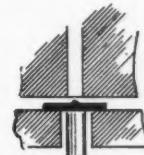
Our drawing reproduces in breadth and height what actually exists in breadth, height, and depth; the reader must keep this in mind in following through what happens when the key is depressed.

Upon depressing a key, tube W is opened and the pressure-wind in the miniature chamber B is exhausted; pressure-wind in channel C then depresses motor B, which carries over with it the valve or plate D. This opens channel E to the outer air, and immediately the larger motor F is similarly moved to the right (because of the pressure-wind in channel C) and carries with it valve G, thus opening channel H to the outer air. Thereby channel I is opened to exhaust to the outer air through channel H and the opening at valve G.

If the stop at the console is off, there is pressure-wind in channel N, by which pitman J is held up against channel I,

thus preventing further action (of the motor and valve K which supply wind for the pipe).

But if the stop is on, channel N has been exhausted and the pitman J has dropped, opening the foot of channel I, and leaving the motor K free to exhaust through I, H, and G (when the key has been held down). There is a coil-spring under the motor-valve K to assist in closing it when wind reenters after the depressed key has been released at the console.



Retracing our steps now, we find, with the key depressed, that channel H has been exhausted to the outer air. The pressure-wind under motor-valve K exhausts across the top of the pitman and through channel I, into channel H, and to the outer air at valve G. Pressure-wind in chamber M, surrounding motor K, finding no resisting pressure other than the mild spring under motor K, forces it down, opening the foot of channel L, and pressure-wind rushes up the channel to the foot of the pipe, causing it to speak.

When the stop is off, channel N holds its pitman against the foot of channel I, which retains wind-pressure on the under side of motor K, effectively holding it against the foot of pipe-channel L, preventing the speech of that pipe.

The inventor claims for this double-motor chest that it is exceptionally fast. The magnet, operating from the key-action, has but a small valve (not shown in the drawing) to lift off its channel W; it does not need to operate a large motor but only a small one; pressure-wind does the rest, stepping up immediately from small motor B to large motor F. Our drawing, made especially for T.A.O. readers, is not to scale but to show an organist how the mechanism works.

Motors B, F, and K are made of fine leather and last thirty or forty years. Mr. Skinner's contention is that the almost inconsequential cost of the double motors (B and F) is not worth considering, in view of the responsive action obtained by that means.

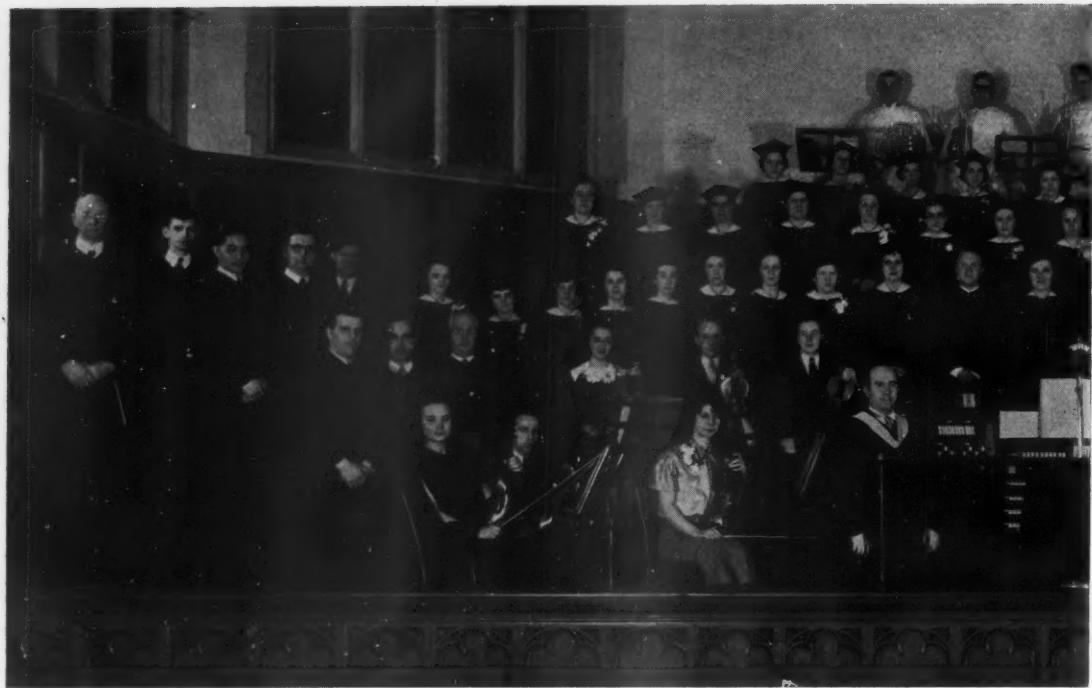
Incidentally, this pitman chest was not named by its inventor but probably by Dr. George Ashdown Audsley. The name means man-in-a-pit; there is no Mr. Pitman connected with it—the man happens to be, instead, Mr. Ernest M. Skinner.

Yon Oratorio Repeated in New York

• Pietro A. Yon's oratorio, "The Triumph of St. Patrick," which had its world premiere in Carnegie Hall, New York, with orchestra, in 1934 and was recently presented in Chicago, was again given, this time in St. Patrick's Cathedral, surrounded by the atmosphere of the church instead of as a concert presentation. The accompaniment was supplied by the two Kilgen organs, in gallery and chancel, Mr. Yon playing from the gallery. Giovanni Martinelli again had the leading role of St. Patrick; the singers comprised 120 voices of the Cathedral choir and 300 members of the Arion Singing Society of Brooklyn, under the direction of Leopold Syre. About 7000 persons crowded the Cathedral for the performance.

Summer Camp for Boys—with Music

• James Christian Pfahl of Davidson College will conduct a "music school-camp" for boys, June 23 to July 31, "believing that training in music offers to the average intelligent boy a better chance for happiness and usefulness." Boys from 12 to 18 "may begin or continue" music study; "it is not the desire of the directors to train professional musicians but to give to every boy who is or can be interested an opportunity to enter into the pleasure which participation in music brings."



THE CHOIR OF CALVARY BAPTIST CHURCH, NEW YORK CITY—

PRACTICAL MUSIC PROGRAM

Factors in Holding a Volunteer Choir Together in New York City

By J. THURSTON NOE

WE ARE still a long way from perfection in our church music. Too many of us are guided in our choice of programs solely by self-gratification. We do not bother to discover whether our church music ministers to those who attend the services so long as it pleases ourselves. Our emphasis on austerity in music is apt to bring about many of the evils that followed austerity in the past.

I do not mean this to be a criticism of the ecclesiastical music of the past which often was severe, nor am I making a plea for the new music that is so modern that its cacophonous aspects are inclined to disturb the listeners rather than bring them peace and quiet.

Church music today should interest church members first of all. It is not necessary to lower the standards to do this. There are two mentalities which should be eliminated. The first is the sentimentally religious person, who has not the essential background of musical training; the second is the super-sophisticated professional artist who is indifferent to the demands of spirituality.

Church music is the greatest of all music. It has as its soul the inspired Word of God to which is added the most exalted inspiration of human invention. It is interdenominational, without sect or creed, with an appeal "as far as man is found." We who work in the churches should do what we can to bring this musical expression to those outside, so that they too may be inspired and uplifted. We should present music not as entertainment but as a spiritual message, and we should welcome the public to these services.

At Calvary Baptist, New York, we try to minister to the waiting crowds through music. We have found Bach, Beethoven, Brahms, Franck, Debussy, Karg-Elert, not to mention

contemporary American composers, to be well-liked and favorably received. We have tried for variety through careful program-building. Hymnology, too often overlooked as choir material, has also been used in our program; I believe hymnology remains a great source of church music and should not be ignored.

When we presented Handel's "The Messiah" five hundred people were turned away for lack of accommodation; this was not essentially a tribute to the musical excellence of the choir, for there are many excellent choirs in New York, but to the spiritual quality of the rendition. To those in the choirloft, "The Messiah" was a sermon in music and they were communicating this feeling to the audience. They were not concerned alone with perfection of tone, but with the expression of their faith and consecration.

This spiritual emphasis, I believe, should be the basis of all choir singing. It motivates our choir work in the Calvary Baptist and is the factor chiefly responsible for its success. But this should not be misunderstood. We are not sentimentally religious; neither are we content with an inferior musical product. But I am convinced that the technical excellence, the effectiveness of rehearsals, and the magnificent loyalty of the choir are all possible because of this spiritual emphasis.

Calvary Baptist Choir numbers about eighty-five voices, fairly well distributed in parts so that it is possible to do eight-part music unaccompanied. There are 18 tenors, 16 basses, 20 altos, and the rest first and second sopranos. There is an unusually fine second-soprano section composed of some 18 sopranos who are excellent readers and possess accurately pitched voices which can be used as sopranos or altos as the occasion warrants.

We draw many voices from vocal studios in the city. As I do not teach voice as a profession, the various vocal teachers feel free to send their students to the choir for coaching. About half the choir members are drawn from the congregation. All members must be able to read music. A voice test eliminates 'male' sopranos and sopranos who think they are altos.

Some members have been in the choir during my entire tenure as director; others come in for just a season. I do not

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Dubois
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Foster, O
Garret, I
Gaul, Th
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—OF WHICH J. THURSTON NOE IS ORGANIST AND DIRECTOR

wait until the beginning of a new season to make changes and additions, since this would cause a definite break in choir attainment; I add new members throughout the year so that they can be fused easily into the general ensemble.

I believe that one of the secrets of a successful choir is an early rehearsal. At Calvary Baptist Church, choir rehearsals begin at seven o'clock. We rehearse two or two and a half hours without intermissions other than a breathing space between anthems, and when we are preparing for Easter and Christmas programs we rehearse for three hours. One rehearsal

a week is the usual procedure. In preparing an oratorio, we study portions of the music steadily throughout the year so that as we approach the time of presentation there is not the usual rush of rehearsals and the accompanying strain and tension.

I do not think that a choir rehearsal needs to be a solemn affair. A touch of humor and fun often adds to the effectiveness of the rehearsal. In introducing a new anthem recently, I greeted each member of the choir as he came in by singing the scale notes which comprised the basic theme of the new

ANTHEMS of the SEASON

Following is a selected list of anthems done by Mr. Noe and Calvary Church choir between Sept. 8 and June 28. The complete program of anthems is mimeographed, bound into a neat 5x8 booklet of 16 pages, and each chorister receives a copy at the beginning of the season.

Bach, Jesu joy of man's
Barnby, King all glorious
Beethoven, Glory of God
Berge, Make a joyful noise
Behold the Master
Bixby, Awake my soul
Bradshaw, Say watchman
Buck, Sing Alleluia Forth
Burleigh, Were you there
Swing low sweet chariot
Cadman, Even Song
Christiansen, Beautiful Savior
DeKoven, Recessional
Dickinson, Joseph's lovely garden
Dubois' Seven Last Words
Field, God shall wipe away
Foster, O for a closer walk
Garret, In humble faith
Gaul, Thus saith the Lord
No shadows yonder

They that sow in tears
German, Intercessory Hymn
Gounod, Jerusalem
Lovely appear
Unfold ye portals
Ring out wild bells
Praise ye the Father
Sanctus
Handel's Messiah
Behold the Lamb of God
All we like sheep
Trust in the Lord
Haydn, Heavens are telling
Heyde, Unto Thee O Lord
Holst, Turn back O man
Houghton, O Thou Man of Calvary
Jones, Hosanna
Kantz, Song of Mary
Kloss, The Old Year
Knight, Sabbath Morn
Lovatt, Lord is my Shepherd
Macfarlane, Ho everyone
God is our refuge
Maunder's Song of Thanksgiving
Praise the Lord
Meredith, My Jesus I love Thee
A Mother's Heart
Mozart, Gloria 12th Mass
Noble, Souls of righteous
Fierce was the wild billow
O wisdom
Noe, Into the woods my Master
I love to tell the story
Parker, Lord is my Light
Jerusalem
Pinsuti, Crown Him
Rachmaninoff, Blessing and glory
Robertson, All in April evening
Roberts, Seek ye the Lord
Rogers, Seek Him that maketh
Salter, Day is dying
Schubert, Omnipotence
Shelley, Hark my soul
Savior when night
Spicker, Fear not O Israel
Stainer, I am Alpha
Grieve not the Holy Spirit
Could ye not watch
What are these
Stanford, My soul doth magnify
Thatcher, Come ye faithful
Warren, Even me
West, Lord is exalted
Woodman, Song in the night
Woodward, Sun shall be no more
Splendors of Thy glory

music. This amused them and piqued their curiosity.

Sometimes I've stopped a rehearsal right in the middle of an anthem because there was an apparent lack of understanding of the message content of the music. At such times, we have a brief period of prayer for insight and wisdom.

The most important motivation in the choir is that of prayer. Every rehearsal starts and ends with prayer. If choir members are ill or away, they are always remembered. The choir becomes a family at its devotions. I believe that it is the desire to sing "message" rather than "tone," to sing "spirit" rather than "professional impression" which makes the musical results of Calvary choir different.

This sincerity pervades all our music, even our hymns. We consider each hymn to have a personality of its own, each stanza a distinguishing characteristic which goes to make up that spiritual emotion which stirs the human heart to its greatest depths.

Every member of Calvary Baptist choir, with the exception of a paid solo quartet, has consecrated his or her talent to the church. Both professional and semi-professional singers are working together in Christian fellowship for the glory of God. These men and women contribute their time and efforts in a manner that cannot be bought and paid for. My experience has been that it is impossible to have three-hour rehearsals with paid professionals. At Calvary there is a helpful, cooperative atmosphere that seems to eliminate the time element from consideration during our work.

As for our program material, we are constantly enlarging our repertoire. There is never a season when we do not have twelve or fifteen new anthems. Our programs are so arranged that we do not find it necessary to repeat within a period of two or even more years, except, of course, when requests are made.

The approach to a new anthem is so studied on the director's part and so practised on the part of the choir members that when they meet that anthem again, it is as if they were meeting an old friend.

At the beginning of the season, we outline and print for every member of the choir a prospectus of the music to be used during the year. This, of course, is subject to change, since there are times when the music chosen is not appropriate to the particular service, and we feel it important to achieve the proper mood in church programs. Strange as it may seem, we have found that selections from hymnology have added much to the choir's effective service. Hymns well done should not be neglected. If there are three stanzas, there are probably three interpretations, as each stanza should be respected musically. The style of playing and singing the hymns should vary with the music, the words, and the atmosphere of the service in which they are used.

Working with the Calvary Baptist choir has been the richest experience of my life. I have tried to match their faithfulness with mine, for I believe that unless the choir director looks upon his work with reverence, actuated by prayer, and finds in it the joy of serving God, he is failing in his obligations to his church and his profession.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

American Conservatory, Chicago

- Frank Van Dusen will direct the summer courses for organists, June 25 to Aug. 5, and conduct classes in organ interpretation. Dr. George L. Tenney will hold classes in choir-training and conducting, in which subjects he has been unusually successful through the winter courses of the Conservatory; he will be assisted by Emily Roberts who also, with Dr. Edward Eigenschenk and Mr. Van Dusen, will be available for organ lessons.

E. Power Biggs, Methuen, Mass.

- In addition to facts presented on May page 168, there will be twenty two-hour afternoon class lessons; the four recitals by Mr. Biggs on the famous Boston Music Hall organ (pictured as our January 1936 cover-plate) will be open to the public; at the end of the course there will be a pupils' recital.

The history of this notable organ is already known to T.A.O. readers; it was built in Germany by Walcker and opened Nov. 2, 1863; the Boston Symphony needed more room so the organ was removed and kept in storage till the late E. F. Searles bought it and placed it in a magnificent auditorium built for the sole purpose of preserving the instrument—both the organ and the auditorium are now the property of Ernest M. Skinner and the headquarters of the Ernest M. Skinner & Son Co. Mr. Searles erected also a complete organ-building factory, which the Company is now using, and had new action, chests, and console built, so that only the pipe-work remains from the original Walcker organ.

Mr. Biggs' repertoire for his own recitals and for the classes will include Bach, Brahms, Franck, Guilmant, Handel, Karg-Elert, Mendelssohn, Noble, Reubke, Rheinberger, Vierne, Widor, Willan, and the following:

Dupre, Noel Variations; Prelude & Fugue.

Elgar, Sonata in G

James, Sonata

Jepson, Sonata

Liszt, Ad Nos; Fugue on Bach.

Sowerby, Suite; 'Symphony.'

Guilmant Organ School, New York

- Two courses are offered this year under the personal direction of Willard Irving Nevins, one beginning June 9, the other from July 7 to Aug. 14. Each student will receive two private lessons and one class lesson each week, and the study material is devised both for beginners and for advanced students. Last year this famous School, the first to be established in America for the intensive training of organists, drew summer-course registrants from distant western and southern states.

Syracuse University

- Carleton Bullis has been engaged to teach the principles outlined in his book, *Harmonic Forms*, at the summer session, July 6 to Aug. 14, with one-hour classes five days each week. Intensive work both in private and in class lessons will cover all phases from the beginner's course in theory and ear-training to the master-course dealing with modern methods of teaching theory.

Index of Current Summer Courses

- Herewith is a summary of the summer courses advertised and described in these pages for the current season:

American Conservatory, organ and choir-work, Chicago, Ill., June 25 to Aug. 5, May page 146, and this issue.

E. Power Biggs, organ, Methuen, Mass., July 5-31, May page 168, and this issue.

Guilmant Organ School, complete courses, New York, June 9 to Aug. 14, April page 134, and this issue.

Jacobs School of Church Music, choir-work, Worcester, Mass., June 22-27, May pages 168 and 169.

Hugh Porter, organ, New York, July 7 to Aug. 14, May pages 168 and 170.

R. Deane Shure, organ and tour of Washington, Washington, D. C., June 29 to July 25, April pages 135 and 138.

Wellesley Conference, complete in Anglican church music, Wellesley, Mass., June 22 to July 3, April page 113.

Westminster Choir School, intensive choirwork, Berkeley, Calif., June 17 to July 7; Northfield, Mass., July 28 to Aug. 17; April page 135, May pages 167 and 168.


A.G.O. Convention Program
Pittsburgh, Pa., June 22-26

• Under the chairmanship of Herbert C. Peabody the following program will be offered:

June 22

3:00, Hotel Schenley, registration.
 4:00, Pleasure trips from the Schenley.
 7:00, Carnegie Institute, informal reception.
 8:15, String Symphonic Ensemble concert.
 10:00, Carnegie Music Hall, get-together.
 10:00 p.m., Schenley, social hour on the lawns, refreshments.

June 23

9:00, Schenley, registration.
 10:00, Carnegie Music Hall, get-together.
 11:00, Dr. Marshall Bidwell recital.
 12:45, University Club, Warden's luncheon to deans and regents.
 12:45, Luncheon for delegates.
 3:00, Third Presbyterian, Dr. Greenhouse Allt recital.
 4:30, Rodef Shalom Temple, service, Bloch's "Avodath Hakodesh."
 6:00, Dinner, address by Dr. Mark Andrews, presentation of The Diapason Prize.
 8:15, Carnegie Music Hall, concert by Mendelssohn Choir, Bach's "B-minor Mass."

10:30, Schenley, social hour.

June 24

9:30, Schenley, addresses, including Harold W. Gilbert on the Music Commission of Philadelphia.
 10:00, Dayton C. Miller on the Science of Musical Sounds, illustrated.
 11:15, Francis W. Snow, recital.
 12:45, Luncheon and talks.
 2:30, Mellon Institute, official photo.
 3:30, Concert by highschool choir and orchestra.

6:00, Dinner, talk by Dr. W. C. Covert on Hymns, Organs and Humanity.

8:15, East Liberty Presbyterian, annual service, three boychoirs.

10:15, Schenley, jocular program.

June 25

9:15, Carnegie Music Hall, address by Albert Riemenschneider on Bach and the Organist.
 10:15, Symposium on choir training.
 11:45, Church of Ascension, recital by Mrs. Ethel S. Brett.
 1:15, Luncheon and address by Dr. Charles N. Boyd on Schweitzer and His Work.

3:00, Carnegie Music Hall, address on the Reubke Sonata, by Dr. Caspar Koch; the Sonata will be played by Parvin Titus.

4:00, Concert by the Madrigal Choir of Carnegie Institute.

4:30, Reger's cantata, "O Haupt voll Blut und Wunden," with oboe, violin, and organ.

6:00, Dinner, and Stanley Avery address on Pageantry.

8:00, Sacred Heart Church, solemn vespers and benediction, Edgar Bowman, organist.

9:00, Calvary Church, Claude L. Murphree recital.

June 26

9:15, Carnegie Music Hall, business session.

10:00, Seminar on improvisation, a work-out period conducted by T. Carl Whitmer.

11:15, Concert by the Allegheny Singers.

1:00, Luncheon, and address by Harold Gleason on Practical Methods in Organ Teaching.

3:00, Carnegie Lecture Hall, Dr. Koch, presiding, discussion of organ-building trends.

4:30, Carnegie Music Hall, recital by Winslow Cheney.

7:00, Banquet.

String Ensemble

Mozart's Serenade
 Roussel's Sinfonietta, Op. 52
 Chavarri's Aquarelas Valencianas
 Bach, Fugue Am

Dr. Bidwell

Bach, Passacaglia
 Come now Savior
 Sonata Ef: Allegro
 Gaul, Symphonie Liturgica: Finale
 Palmgren, May Night
 o-p. Handel, Con. Gm: Allegro
 Strauss, Death & Transfiguration

Dr. Allt

Stanley, Voluntary G
 Purcell, Trumpet Voluntary
 Russell, Largo & Fugue
 Capocci, Capriccio for Flutes
 Bach, Fantasia G
 Schumann, Fugue on Bach
 Williams, Rosymedre Prelude
 Parry, Prelude
 Elgar, Imperial March

Mr. Snow

Farnam, Toccata
 DeLamarter, Carillon
 Gigout, Scherzo
 Bach, Toccata C
 Edmundson's Apostolic Symphony
 Vierne, 6: Scherzo
 Karg-Elert, Legend of Mountain
 Lord Jesus turn to us
Annual Service
 Liszt, Prelude & Fugue on Bach
 Bach, Have mercy
 Fugue D

Widor, 5: Adagio

"Mag. & Nunc Dim. E," Parker

"Twilight shadows," Wood

"Psalm 150," Bullis

"Te Deum A," Whiting

"Benedictus," Hanner

Bach, Toc.-Adagio-Fugue

Madrigal Choir

On the plains, Weekes

Sweet honeysucking bees, Wilbye

Messenger of spring, Pilkington

Come shepherds, Tompkins

Sweet Suffolk Owl, Vautour

Solemn Vespers

DuMage, Grand Jeu

Salve Regina, Lotti

Ave Verum, Byrd

Tantum Ergo, Vittoria

Buxtehude, Prel.-Fugue-Chaconne

Mr. Murphree

Jongen's Sonata Eroica

Stanley, Concerto

Diggle, Allegretto Grazioso

Bach, Prelude & Fugue G

Gaul, Wind and the Grass

Edmundson, Imagery in Tableaux

Sowerby, Fantasy for Flutes

Swinnen, Sunshine Toccata

Allegheny Singers

Blessing Glory, Bach

Come sweet death, Bach

Kingdom of God, Christiansen

He is blessed, Soderman

From heaven above, Christiansen

When God paints, Christiansen

Regeneration, Christiansen

Beautiful Savior, Christiansen

God's Son has made me free, Luvaas

Mr. Cheney

Franck, Piece Heroique

Dupre, Vepres: Antiphon 3

Bach, Fantasia & Fugue Gm

Son. 1: Allegro

Jesu Thou my joy

Bingham, Passacaglia (ms.)

McKinley-J, Cantilena

Mulet, Carillon-Sortie

Mr. Cheney styles the Bingham

Passacaglia "one of the finest compositions that has come out of America

for the organ."

Mr. Riemenschneider

Bach, Prelude & Fugue Ef

Old year now hath passed

To shepherds as they watched

Our Father Who art

Prelude C

In Thee is gladness

Mrs. Brett

Franck, Chorale E

Farnam, Toccata

Stamitz, Andante

Saint-Saens, Fantasia

Karg-Elert, Lobe den Herren

James, Meditation Ste. Clotilde

Bach, Come God Creator

Come Sweet Death

Boex, Marche Champetre

Hagg, Aftonfrid

Barie, Toccata

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Plans--and American Composers

UNLIKE Topsy who just grew, a technical magazine is built to a plan each month; it doesn't depend upon the wind to blow something in through the window nor upon the mailman to deliver something at the last minute to fill up space. It is made not for those who make it but for those whose names and activities are nowhere mentioned in it. And it is made on a plan.

A newspaper's plan is to get the latest possible 'news' out on the street at the earliest possible moment, while a technical magazine's plan is to get the best possible thought into print in the clearest and most accurate possible manner. There are about forty million mistakes possible in any issue of a magazine; we doubt if this particular magazine makes any more 'wrong-notes' in its printed page than the artist makes in performing a sonata.

Rush-work is to be avoided by all of us wherever possible. The number of organists who are so conscientious about their recitals and services that these things are planned and prepared a month or more in advance is on the increase. Ask one of them at the last minute to change his program and put on the Jepson Sonata or Sowerby "Magnificat"; would he do it? Ask Mr. Peabody on June 1st to change that convention program of his, and then get out of sight quickly before something lands on you.

Careful workmen no longer indulge in last-minute changes of plan; they put thought and experience into the making of a good program, develop it thoroughly and well in advance, and then refuse to budge from the plans made. The same thing is exemplified in career-making. If the ultimate product is to be a physician, lawyer, painter, or musician, years are spent in preparatory education; but if the ultimate is merely to be a ditch-digger or truck-driver, the preparation is little more than an over-night process.

Technical and artistic realms are created and developed on the slow passing of decades, even centuries. If the printed pages of a technical magazine serving any special realm are to be filled with things of honest values for all readers equally, it means that the work must be planned and the plan followed; it may not be upset to please any one individual for any personal reasons. We ask the cooperation of all. And if we don't get the cooperation as a gift we'll take it anyway by the simple process of ignoring expedient and going ahead with the doing of exactly what our better judgment tells us we ought to do for the good of all and favoritism for none.

—t.s.b.—

Dr. Diggle complains that it's almost useless to ask the Guild to pay notice to American composers. Not so hopeless as that. Even if you can't move the New York element to a recognition of merit—most of us New Yorkers are lamentably near-sighted; we need sympathy, not criticism—you can do a great deal with the other Gilders. Take Pittsburgh, and this record from the current program:

Dr. Bidwell: 3 immortals, 2 others, 3 Americans.
Mr. Cheney: 4 immortals, 2 others, 2 Americans.
Mr. Murphree: 1 immortal, 1 other, 6 Americans.
Mr. Snow: 1 immortal, 3 others, 3 Americans.

Totals: 9 immortals, 8 others, 14 Americans.

And the Americans are not andantino-writers, they're real composers. Mr. Edmundson (at present writing) comes first on the list with four representations; Mr. Fischer will like that. Dr. Gaul and Mr. Swinnen come next with two each. If we knew how many movements are in that new Apostolic Symphony the total figure in favor of Americans would be larger than the fourteen given.

All the American composer needs is a patient but persistent championing of his rights, and sooner or later the whole organ world will recognize his merits just as Pittsburgh is doing in the convention programs. The more an organist really knows about organ music, the greater is his percentage of American-made compositions, and the less he is influenced by the aged notion that foreign music is better. Here are the percentages of American compositions, compared to all others save the two immortals, Bach and Franck:

1933 N.A.O. convention, 10% American.
1933 A.G.O. convention, 32% American.
1934 A.G.O. convention, 34% American.
1935 A.G.O. convention, 41% American.
1936 P.A.O. convention, 32% American.
1936 A.G.O. convention, 63% American.

We must be charitable toward those whose education in music is not technically sufficient to enable them to assert an independent appraisal of their own and who must of necessity be guided by the traditions they learned as students. However, the very wholesome attitude of the leaders of the profession—and T.A.O. is more than proud that most of them are on its side—will soon be so self-evident as to counteract traditions that are now to be changed, thanks to the progress made not only in American composition but equally in American organ-building and American organ-playing.

So. Dr. Diggle can cheer up. A better day will not be long in coming, even to New Yorkers.—T.S.B.

Summer Vacation Exchange

• A reader in the May issue announced his desire to exchange church positions with another reader for the summer months, offering also his residence for the period on reciprocal basis. "What do you think of the plan? Do you think it would be worth while to institute a bureau in T.A.O. for such exchanges? I am inclined to think many organists, not being able to afford a 'loafing' vacation, would welcome an opportunity to change with someone else during the summer," he writes. The plan has many advantages; T.A.O. opens its columns without cost to any of its subscribers who wish to try it.

Wheeler Beckett's Seven Variations

• E. Power Biggs played Mr. Beckett's Seven Variations (on a Black-Forest melody from the 16th century) from manuscript in his April 30 recital for the Bach-Brahms Society in the Ernest M. Skinner & Son Co.'s Organ Hall, Methuen, Mass. Mr. Beckett, now conductor of the Richmond Symphony, was formerly organist of Grace Cathedral, San Francisco; the work is dedicated to Mr. Skinner.

Student-Made Meditation Services

Conf. Frank B. Jordan

• The organ department of Illinois Wesleyan University has been trying a new idea in the education of church organists. Under the direction of Frank B. Jordan, head of the organ department, the students of the advanced group "have been studying the presentation of services." All organ students have, in addition to their private lessons, group study in two sections, beginners and advanced, Mr. Jordan in charge of the latter. Mr. Jordan writes:

"Different members of the class on different days have been appointed to various positions in the service—organist, choir-master, minister. The choirmaster's duty is to secure a group of singers. We have them put on a Meditation Service in the class, by and for the class, first making it a real study-project for the service to be presented that week. There has been a steady rise in the appreciation of the difficulties involved in presenting an adequate and beautifully planned service of a unified type. At the beginning there was a lack of appreciation of the duties of the minister, but each one having acted as minister in one of the meditations or another soon realizes him to be a more human personality than he was formerly thought to be."

"We have been presenting these in full regalia—symbolism, robes, candles, etc. There are many fine organists all over

the country who play beautiful solos but have a minimum knowledge of those things which go to make up a beautiful and complete service. One week when the service did not go very well, even though the students had rehearsed it, the difficulty was found to be that the participants were, as far as participating in an actual service was concerned, inexperienced; we then went back over the various parts which had awkward pauses and other defects, and after about half an hour of effort it was surprising what smoothness was secured."

Society of St. Gregory Convention

• Newark, N. J., was the scene of this year's convention of Catholic organists, May 28-30. The program was confined largely to serious discussions of all phases of music in the Catholic service, with several notable services, and a concert "displaying varieties of church music in various combinations." All sessions were open to visitors. It is to be hoped that the next convention can be noted in full in advance in these columns for the benefit of all.

Believe It or Not

• "We can only believe that murder was used by public authorities and the underworld to coerce the freedom of the press after unconstitutional law had failed. We cannot doubt that the authorities of Minnesota belong to gangland. Publicity alone can rescue the citizenry but publicity in the State lies under a reign of terror. Therefore, the only hope lies in newspapers published beyond the protection furnished to murderers by the police, prosecutor and pardoning power in Minnesota," said the official report of the American Newspaper Publishers Association in its recent convention, as reported by the New York Times. The report was prefaced by the statement that Messrs. Liggett and Guilford, Minnesota newspapermen, "were murdered with the acquiescence of the authorities in Minneapolis and Minnesota." Time to think.

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Virgil Fox in New York Recital

A brief Review

• For the first time in history an American-born organist gave a recital to a paid-admission audience in Carnegie Hall, New York City. Virgil Fox on May 8 played:

Handel, Concerto Bf: Presto
 Bach, Sonata 3: Vivace
 Franck, Fantasy C: Adagio
 Bach, Toccata F
 Hemberger, Vespers (ms.)
 Bingham, Roulade
 Franck, Chorale Am
 Schumann, Sketch Df
 Middelschulte, Perpetuum Mobile
 McAmis, Dreams
 Widor, 6: Allegro

This is New York's finest, oldest, and largest concert auditorium, housing a 4m Kilgen. A surprisingly good-sized audience was more than enthusiastic. We have never heard Mr. Fox do a better piece of concert playing; the organ, not so large as it ought to be for such an auditorium and given an unfavorable location in the building, measured up in superlative fashion just as the organist did. By predetermination Mr. Fox refused encores during the course of the recital and gave three at its conclusion.

Handel made a good first-number, cleanly and brilliantly played; the Bach trio was clear-cut, colorful, charming; but in Franck this startlingly young artist played with a poise and vision associated only with the best of our mature masters, and again in the McAmis number—a gem, by the way—that same element of surprisingly mature poise stamped the player as a great artist. Hemberger's manuscript showed a tendency in the right direction but a lack of cohesion that made it unworthy of the honors Mr. Fox did it by including it.

Four Americans had their day in this program, Messrs. Bingham and McAmis easily walking off with the honors, Mr. Middelschulte supplying a most worthy pedal trick-piece.

What to do with an organist who plays the organ like Mr. Fox does? Go and hear him just as often as possible. He takes the dullness, the clumsiness out of the organ; it becomes a vital living musical instrument for the enjoyment of all who hear it. Anyone who can put on one and the same

program the McAmis, Bingham, Schumann, Franck Adagio, and Bach Vivace, and make an equal success of them all is an artist, and no mistake about that; when he's not yet finished the first decade of his career, it would take a real prophet to predict his future. His present is quite glorious enough.—T.S.B.

School of Sacred Music, New York

• The annual service of candidates for the degree of Master of Sacred Music was given April 28 in Union Theological Seminary, under the direction of Dr. Clarence Dickinson, with famous soloists, the Seminary Motet Choir, the Bethel Chorus of Madison, and the St. Cecilia Choir; following is the program of compositions by the candidates:

Harry McCord, Meditation on Softly Now
 Marshall E. Bretz, Variations on Orientis Partibus
 Mary Elizabeth Husson, "Response"
 Lillian Mecherle, "Response"
 G. Wade Ferguson, "Hear O Lord"
 Robert E. Crandell, "Te Deum"
 Frederick B. Staley, "Vestigia" (vocal solo)
 Isa McIlwraith, Adagio
 Dorothy L. Westra, "Fields with snow are white"
 James L. Harris, "In a stable"
 Roxine Beard, "Child Jesus in the garden"
 Earl Starling, "Were you there"
 Roy Humbert, "Savior Divine"
 Frances C. Dodge, "As it began to dawn"
 Mr. Harris, "Sing all ye Christian people"
 Russell Wichman, "Dayspring of eternity"
 George Y. Wilson, "Sanctuary" (vocal solo)
 William O. Tufts, "O Maker of the mighty deep"
 Nancy Longenecker, "Jesus tender Shepherd"
 Miss Husson, "Response"

Beginning with the number by Miss Westra the works took the form of a cantata under the title "Christ Our Redeemer."

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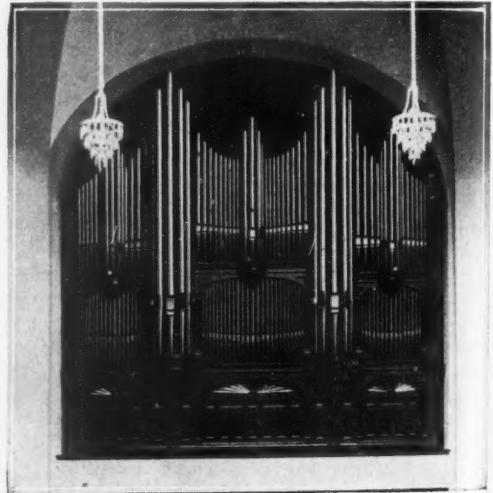
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 CANADA

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Albert Riemenschneider's Bach Library

• In connection with the program of the fourth annual Bach festival presented in other columns of this issue, Mr. Riemenschneider gives some information about his prized library, "one of the most extensive Bach libraries in existence. Almost all the great works are presented in first-editions and in almost all the known editions published after the first. For instance, of the Well-Tempered Clavier, eighty-one different editions are in the library, including the three first-editions published simultaneously by Naegeli, Hoffmeister, and Simrock. Approximately an equal number of the editions of the Two- and Three-Part Inventions are also there.

"One of the latest acquisitions is the first edition of the Partitas published by Bach in 1731. The plates of these Partitas are supposed to have been engraved in large part by Bach and his sons from 1726 to 1731. In addition to the extensive list of editions of Bach's music, an unusually large number of biographies and other literature on Bach are found in the library."

Westminster Choir School Awards

• From 300 manuscripts submitted, the following were awarded the prize of acceptance for public performance, recording, and broadcasting—they are arranged here as presented by Dr. Williamson at Princeton May 18, 19, and 20:

Organ Music

"The organ music submitted was of such a conventional nature that it was decided to substitute an organ program of two masters of the late 16th century."

Chamber Music

Robert McBride, Prelude & Fugue (string quartet)

De Phillipi, Sonata (viola and piano)

Ives, six songs

David Diamond, Sonata (cello and piano)

Unaccompanied Choral Music

Wm. A. Goldsworthy, "The Twelve"

I. Lukoff, "Praise ye the name of the Lord"

Roger Kilham, "To Spring"

E. B. Bull, "Immanence"

P. B. Bartlett, "Threnos from Phoenix and Turtle"

Neil M. Daniels, "Dusk at Sea"

A. Lehman Engel, "Rest"

Newton Beal, "Praise the Lord God"

Clark Eastham, "I hear America singing"

Chamber Music

Gardner Read, String Quartet

Albert J. Fillmore, Sonata (piano)

Norman Cazden, String Quartet

Unaccompanied Choral Music

Thaddeus Gorecki, "They hear the sirens"

Carl F. Mueller, "Envoy"

Harrington Shortall, "Choral Memorial"

Other works were performed in the festival that were not entered in the contest. The works to be recorded are promised for release late this year.

Westminster Choir on Tour

• The most successful season on tour of the Westminster Choir under the direction of Dr. John Finley Williamson was the one just passed. The choir of 36 voices covered 9600 miles in 14 states and sang 42 concerts in 44 days, from Florida to Missouri. About half the engagements were in the artist-series of colleges and universities; at Miami University the choir sang in concert with the Miami Symphony. The classic composers included Palestrina, Vittoria, Lotti, Bach, Brahms, di Lasso; contemporary composers and arrangers included Cain, Jerome Kern, Angelli, Burleigh, O'Hara, and Natalie Curtis. Featured on the program were Bach's "Sing ye to the Lord" and Roy Harris' "Song for Occupations," both of which have been recorded by the Westminster Choir and are now on sale.

Before You Buy a Product

• ask the salesman to show you a copy of any sales-instruction sheets he has received from the manufacturer. Then read that literature carefully. If he has none, the product can be trusted to sell on its ostensible merits; if he dare not show you such as he has, draw your own conclusions. This would apply with equal safety to all products from chewing-gum to airplanes.

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American Composers Meet

• May 14 in New York City "leading American composers joined together . . . in an organization to be known as the American Grand Rights Association Inc., for the purpose of promoting, protecting, and policing the performing rights of serious music" in America. The proposed A.G.R.A. wants to "serve the field of serious music in a way similar to the service performed for popular music by" the A.S.C.A.P. Milton Diamond, credited with organizing the movement, is an attorney for international theatrical and music interests. Among the composers announced as members are: Aaron Copland, Roger Sessions, Abram Chasins, Richard Hageman, Edgar Stillman-Kelley, Sigismund Stojowski, Pietro Yon, Franz C. Bornschein, Powell Weaver, etc. Performing-artist members include Albert Spaulding, Lawrence Tibbett, Richard Crooks, Alexander Smallens.

Clifford Demarest Honored

• Community Church, New York, on May 10 celebrated Mr. Demarest's 25th anniversary as organist, in a festival program of his own music, in Town Hall. Walter Peck Stanley assisted as organist and pianist; the Beethoven Orchestral Society, of which Mr. Demarest is conductor, played. The program:

Prelude on Amsterdam

Andante Religioso

Prelude on Materna

orch. Festive Procession

"O Lord I will praise"

Aria in D

orch. Sunrise at Sea

"My mouth shall speak"

orch.-piano, Rhapsody

"America Triumphant," chorus and orchestra.

A biographical sketch, photo, and full list of published organ compositions of Mr. Demarest will be found in September 1934 T.A.O.

Portland Auditorium Recital

• E. Power Biggs gave a recital in the Municipal Auditorium, Portland, Maine, May 16; said the Evening News, "It was good to hear the magnificent Kotzschmar organ played by such a master, as this instrument has been idle altogether too long."

John Standerwick

• for the past five years organist of Morrow Memorial Church, Maplewood, N. J., has been appointed to Bethel Presbyterian, East Orange, N. J. May 22 he gave a recital in Bethel Church, including in his program the American composers Borowski, Dickinson, Edmundson, Noble, and McAmis; and June 7 at 4:00 he will give a musicale with a violinist and boy-soprano.

Warren D. Allen

• has returned to his duties in Stanford University, California, after a season of study and observation in New York.



... H. Alexander MATTHEWS
... St. James, Philadelphia
... Gustav Holst Service
"Song of the coming Christ"
"Psalm 86"
s. "The Heart Worships"
"Psalm 148"
... Dr. Harold Vincent MILLIGAN
... Riverside Church, New York
... Anthems in Recent Services

By Thy glorious death, Dvorak
O my Savior, Dvorak
Come unto me, Gale
There shall be no night, Wood
To Thee we call, Tchaikowsky
Light in Darkness, Jenkins
Thou who art forever, Dvorak
As Moses lifted up, Gostelow
Springs in the Desert, Jennings
Let not your heart, Fanning
O Savior of the world, Goss
Whatsoever is born of God, Davies
If any man hath not, Davies
I am Alpha, Gounod
Dedication of the Temple, Noble
And Jesus entered, Davies
Let this mind be in you, Beach
... Charles Allen REB STOCK
... Covenant Presb., Cleveland
... Anthems in Recent Services
Praise ye the Father, Gounod
Psalm 150, Franck
Now the day is over, Marks
God so loved the world, Stainer
God so loved the world, Moore
The Cross, Ware
Weary of earth, Tozer

Sheep and Lambs, Mackinnon
O my Savior, Dvorak
Praise the Lord, Mozart
O Jesus Thou art standing, Foster

MUSICALES

Church and Concert Compositions

... William Ripley DORR
... Auditorium, Long Beach
"Hear my prayer," Mendelssohn
"Lift thine eyes," Mendelssohn
"List the Cherubic Host," Gaul
"Deep River," ar. Mitchell
"Turtle Dove," V. Williams
"Alleluia Haec Dies," Fr. Finn
"Father of mercies," Waddington
By St. Luke's choir, 60 boys and men,
with "the choristers' own string ensemble"
of 5 pieces.
... Arthur W. POISTER
... University of Redlands
Bach, We all believe
Be glad now all ye
Passacaglia
"Gabriel's Trumpet," Booth
"Pater Noster," Tchaikowsky
"Sunrise on Easter Morning," Olds
Leach, Violin Sonata
o-p. Sowerby's Medieval Poem
... Morris W. WATKINS
... Church of Savior, Brooklyn
Ah could my eyes behold, di Lasso
The Brook, Exaudet
Sweet maiden I adore thee, di Lasso
Lisa Lan, ar. Holst
O saw ye bonnie lesley, ar. Bantock
The Dove, ar. Holst
Brown, ar. Boughton
Quick we have but, ar. Stanford
O saw ye bonnie lassie, ar. Bantock
Ca' Hawkie, ar. Whittaker
Choir of 15 (5-4-3-3) in annual spring
concert, assisted by solo pianist.

PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

... Charles O. BANKS
... St. Paul's Chapel, New York
... June 2, 1:00
Bach, Prelude Bm
Jongen, Prelude Elegiaque
Guilmant, Torchlight March
Foote, Improvisation
Jadassohn, Canon
Faulker, Toccata
... Kate Elizabeth FOX
... St. Paul's Chapel, New York
... June 9, 1:00
Bach, Fantasia & Fugue Gm
O man bemoan
Franck, Chorale Am
Bonnet, Romance sans Paroles
Mulet, Carillon-Sortie
... Claude L. MURPHREE
... University of Florida
... June 8, 4:00
Dvorak, Carnival Overture
Lemare, Madrigal
Kreisler, Caprice Viennois
Russell-J., Up the Saguenay
Song of Basket-Weaver
Bach, Prelude & Fugue Em
Lemare, Loch Lomond
Edmundson, Elfin Dance
Swinnen, Longwood Sketches
... Willard Irving NEVINS
... St. Paul's Chapel, New York
... June 30, 1:00
Bach, Prelude & Fugue Bf

Karg-Elert, Starlight
Wesley, Gavotte
Rogers, Son. Em: Allegro
Wagner, Liebestod
Bonnet, Chant Printemps
... Melville SMITH
... Museum of Art, Cleveland
... June 7 and 14, 5:15
Buxtehude, Prelude & Fugue Gm
Marchand, Dialogue
Bennett, Son.G: Allegretto
Liszt, Prelude & Fugue on Bach
... Sydney OVERTON
... St. Paul's Chapel, New York
... June 16, 1:00
Hollins, Concert Rondo
Overton, Theme-Var.-Finale
Peace, Romanza
Fletcher, Fountain Reverie
Coleridge-Taylor, Bird Scene
Lemare, Evening
Edwards, Toccata Dm
... Stanley E. SAXTON
... Skidmore College
... June 7, 8:15
Liszt, Prelude & Fugue on Bach
Bach, Sicilienne
Schumann, Sketch Cm
Tournemire, Piece Symphonique
Franck, Pastorale
Vierne, Fantomes
Edmundson, Bells Through Trees
Dupre, Fugue Gm

OTHER PROGRAMS

Recitals Already Given

June Events

Chicago: 6, 2:30, Frank Van Dusen presents three pupils in a concert of organ and organ-piano numbers.

New York: 2, 8:15, Guilmant Organ School's 35th commencement, West End Presbyterian. The School Alumna held its postponed lecture-recital of Negro Spirituals by Dr. Harry T. Burleigh in the Old First, May 18.

Other Events

Chicago: July 1, 3:00, Dr. Edward Eigenschenk recital, Kimball Hall.

London, England: On Tuesdays at 7:00, June 4 to Aug. 27, 13 recitals will be played by eight organists.

Baldwin-Wallace Bach Festival

Berea, Ohio, June 11-12

• Each of the four programs will be preluded by a half-hour of brass-choir music played from the tower of Memorial Building.

June 11, 4:00

- Prelude & Fugue D
- t. Three songs
- h. Polonaise, Two Minuets, Toccata Em, from the note-book of Anna Magdalena Bach.
- v. Sonata 6
- Adagio, Aria, We all Believe.
- h. English Suite G
- "Be not afraid" (8-part)

June 11, 8:30

- o. Suite 1, oboes, bassoon, strings.
- "God so loved the world," can. 28.
- o. Concerto F, piano-orch.
- "Ich will den," cantata 56.
- "Now hath salvation," can. 50

June 12, 4:00

- "Mass in B-minor," part 1.

June 12, 8:30

- "Mass," part 2.

Organ and chorus numbers are indicated in the usual way, other works by the obvious abbreviations for harpsichord, orchestral, tenor, violin. The various groups include Festival Chorus, A-Cappella Choir, Festival Orchestra,

Chamber Music Group, Brass Choir. Tickets \$2.00 to \$5.00 for the complete festival. Again T.A.O. would appraise this as the most representative Bach festival thus far presented in America. Conductors will be L. N. Kurkdjie, Cecil Munk, Albert Riemenschneider, Carl G. Schluer.

Bucknell University Opening

• Melvin Le Mon and five of his organ pupils will give on June 6 at 4:00 the first program on the new 3-32 organ assembled by R. M. Minium from Organ Supply Co. materials, to replace an instrument first partly destroyed by fire and then finished for good by the recent flood. June 7 the instrument will be used in the University's presentation of Verdi's "Requiem."

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Assembler, R. M. Minium
Organist, Melvin LeMon
V-26. R-26. S-32. B-4. P-1650.

PEDAL: V-4. R-4. S-8.

16 DIAPASON 32

BOURDON 44

Bourdon (S)

8 Bourdon

Bourdon (S)

Gamba (G)

16 TUBA h 32

8 TUBA 32

GREAT: V-7. R-7. S-8.

8 DIAPASON 61

DOPPELFLOETE 61

GAMBA 61

4 PRINCIPAL 61

16 TUBA 61

8 TUBA 61

4 CLARION 61

8 CHIMES

SWELL: V-9. R-9. S-9.

16 BOURDON 73

8 DIAPASON 73

STOPPED FLUTE 73

SALICIONAL 73

VOIX CELESTE 73

AEOLINE 73

4 HARMONIC FLUTE 73

8 OBOE 73

VOX HUMANA 73

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CHOIR: V-6. R-6. S-7

8 ENG. DIAPASON 73

DULCIANA 73

UNDA MARIS 61

MELODIA 73

FLAUTO D'AMORE 73

CLARINET 73

Chimes (G)

Tremulant

Other details are not available. We doubt if the Pedal Organ is correctly presented herewith; the instrument is therefore presented merely for its interest in connection with a wellknown university. The June 6 pupils' program will be confined to French and German organ music.

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Another Aeolian-Skinner Example

• Calvary Episcopal, New York, has contracted with the Aeolian-Skinner Organ Co. for the complete rebuilding of its organ, under the direction and according to the specifications of G. Donald Harrison. Vernon De Tar, organist of Calvary, inspected the recent Aeolian-Skimmers in Groton School and the Boston Church of the Advent, and the contract resulted. The old organ was Roosevelt's work, "somewhat spoiled by a former modernization plan that included increased pressures, with the result that some of the pipework will have to be entirely discarded." The organ will have a fine open position in the auditorium and exceptional results are to be expected.

Mr. Harrison to Europe

• G. Donald Harrison, responsible for the most-discussed changes in organ tonal design incorporated into American organs, left for Europe May 29, to visit England, France, and Germany. This trip should be of utmost importance to the future welfare of the organs to be designed and finished by Mr. Harrison, in the opinion of those who have followed his work and know what object-lessons are to be observed in the old German organs by Silbermann and others. We hope our readers will not misinterpret these comments as to mean that the old Silbermanns are the finest organs in the world; they are not. The finest organs in the world are probably in America today; but Silbermann knew something the world has chosen to forget. Mr. Harrison is to examine for himself personally just what that is, in so far as it can concern the organ world of the future.

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Dr. Harvey Gaul Wins Prize

• The Pittsburgh Art Society awarded its \$100. prize to Dr. Gaul's *John Brashear Looks at the Night*, a work scored for flute, oboe, 2 clarinets, 2 bassoons, contrabassoon, harp, and French horn. This work for woodwind ensemble does not represent a new field of composition for Dr. Gaul, as his other composition for instrumental ensembles of various kinds have been frequently played. His *Three Palestinian Pastels*, based on materials gathered in Palestine, and scored for string orchestra, were first performed early this past season by the Pittsburgh Symphony, later by the Master Institute Chamber Orchestra, and twice by the Mozart String Sinfonietta. His string-quartet, *From the Great Smokies*, built on Appalachian folk-songs, was played by the Shapiro and the Wacher String Quartets.

Boston Dedication

• Church of the Advent dedicated its Aeolian-Skinner April 23; Clarence Watters was guest recitalist. This is the latest creation of G. Donald Harrison, and is said to rank as the longest step thus far taken in the direction of a clarified ensemble.

Cantatas & Oratorios

• Bach's "St. Matthew" was given by Emory L. Gallup in Fountain Street

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P.A.O. Convention Program

Reading, Pa., May 10-13

• We regret that this program was not available for proper publication in the May issue; as a matter of record it is herewith published.

May 10

Special attention to music in all churches.

May 11

Concert by Reading Concert Band.
Recital by Inez Anthony Hudgins, St. Thomas' Church.

Recital by Mary Ann Mathewson, Evangelical Congregational.

May 12

Senior Highschool concert.
Demonstration recital on the new portable Moller, George D. Ashton.

Lecture by H. William Hawke.
Demonstration recital on the Wicks miniature.

Recital by Catharine Morgan, Trinity Lutheran.

May 13

Recital by Carlos DuPre Moseley, St. Stephen's.

Visit to Lebanon Valley College to inspect the new Moller organ.

Recital by Albin D. McDermott, Lebanon Valley College.

Concert by the Master Singers, a chorus of men's voices.

Miss Hudgins

Dubois, Hosannah
Bonnet, Lied des Chrysanthemes

Borowski, Chanson de Mai
Clokey, Norwegian Village

Wind in the Pine Trees
Edmundson, Imagery in Tableaux

Bach, Toccata Dm
Moelling, Gethsemane

Ravanello, Christus Resurrexit
Miss Mathewson

Wolstenholme's Handel Sonata
Brahms, Heartily I yearn

Bach, Heartily I yearn

Julian R. Williams

St. Stephen's Church

Sewickley, Pennsylvania

Badinerie

Prelude & Fugue Em

Miller, O Zion

Karg-Elert, Rondo alla Campanella

Invocation

Sowerby, Comes Autumn Time

Mr. Ashton

Bach, Prelude & Fugue Em

Rogers, Intermezzo

Wagner, Evening Star

Martin, Evensong

o.p. Demarest, Rhapsody

Karg-Elert, Introitus

Bach, 3 chorals

Boellmann, Suite: Chorale, Prayer.

Miller, Scherzo Symphonique

Miss Morgan

Franck, Finale Bf

Grand Piece: Mvt. 1

Bach, Toccata F

Schumann, Fugue on Bach

Karg-Elert, 2 Chorals

Tournemire, Carillon-Paraphrase

Mulet, Rose Window

Sowerby, Pageant

Mr. Moseley

Purcell, Allegro Maestoso

Bedell, Noel with Variations

Bach, 2 Chorals

Gigout, Grand Choeur Dialogue

Scherzo

Dupre, Adagissimo

Wagner, Tristan Liebestod

Mr. McDermott

Bach, Fantasia & Fugue Gm

Ferrata-j, Nocturne

d'Antalffy, Sportive Fauns

DeLamarter, Carillon

Reubke, Finale

Wolf, When Jack Frost Paints

Widor, 5: 3 mvt.

Master Singers

Choral Salutation, Grieg

Now let every tongue, Bach

Service, Cadman

Holy art Thou, Handel

O God of God, Wagner

Wake thee now dearest, Taylor

I Dream of Jeanie, Foster

Methuselah, Wolf

Sea Gulls, Protheroe

Creation Hymn, Rachmaninoff

Heavens are telling, Haydn

Preceding each session Harry D. Berlin of the Reading chapter played the chimes from Christ Church.

Officers elected for the coming year are: Pres., Dr. Wm. A. Wolf (founder, and president of the organization since

its inception 15 years ago); vicepresidents, Julian R. Williams, Arthur B. Jennings, J. William Moyer; secretary, John F. Dougherty; treasurer, Charles E. Wisner.

One of the most vital subjects before the organ world today is the small personally-owned studio organ. Of the portable Moller (new this year) demonstrated in recital by Mr. Ashton we have these comments: "A most interesting recital . . . displaying the remarkable achievement of a genuine 2m organ, small in size, entirely enclosed in a beautiful cabinet, small enough when completely assembled to pass through an ordinary door, and with every tone produced naturally from full-scaled pipes. It was plainly evidenced that it will meet a demand for an organ for residence, studio, and school use, as also for small chapels and wherever space prevents the installation of a larger instrument."

Two miniature but genuine organs were featured on the programs with equal success, the other by Wicks, known for some years among advanced professionals, also proved its merits all over again. We believe this is the first convention to pay adequate attention to the miniature organ selling at a price to bring it within the average organist's reach.

Data Wanted on Mulet

• Can some of our readers supply detailed biographical data about the French composer, Mulet?

A. Walter Kramer

• for the last seven years Editor of Musical America, New York, resigned and on May 11 became editor and vicepresident of the Galaxy Corporation.

Dr. Charles Sanford Skilton

• was honored by the National Association for American Composers and Conductors when selections from his "Kalopin" were performed, and a few days later the N.B.C. broadcast a program of his compositions.

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Kilgen Contracts

• Charlottesville, Va.: Hill & Irving Mortuary have ordered a 2m for their new chapel, "one of the most attractive chapels in the east." The organ is to have automatic player also.

Johnstown, Pa.: Emmanuel Baptist has contracted for a 2m for dedication early this summer.

Do.: Zion Lutheran has ordered a new console for its 4m Kilgen, installed a few years ago, to replace the console so damaged by the recent flood that it became "a total wreck." The new console will contain Kilgen's patented electro-magnetic combination action and all other improvements. Thus this important instrument, one of the best in the district, will be restored to active service and be better than ever.

Rochester, N. Y.: Little Theater has purchased one of Kilgen's new 'petit

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ensemble' instruments, this one to have the larger tonal resources and include Chimes. The Little Theater is a unique institution where feature pictures are given previews to invitation audiences.

Yonkers, N. Y.: First Unitarian has contracted for a 2m, completely expressive, for summer dedication.

Curtis Institute

• Four of the advanced organ pupils of Alexander McCurdy, head of the organ department, scored records of professional activities as follows:

Walter Baker: recital in the Wanamaker Store, Philadelphia, and ten special musicales in the First Baptist, including Franck's "Mass in A" with chorus of 30 and orchestral accompaniment, Bach program including the cantata "What God Doth," and the usual oratorios of Handel, Mendelssohn, Dubois, and Rossini.

Richard C. Fairchild: recital in First Baptist, Pottstown.

Claribel Gegenheimer: soloist with Curtis Symphony and at Town Hall where he played Handel's Concerto 5, and a broadcast over the Columbia network.

Richard Purvis: recital in Wanamaker Store, recital at the Weatherill residence, and cembalist for the "St. Matthew" performance by Mr. McCurdy in the Second Presbyterian.

Van Dusen Notes

• Wilbur Held, Burton Lawrence, and Mario Salvador, three Van Dusen pupils and contest-winners, gave a joint recital April 27, Kimball Hall, Chicago.

Mario Salvador was presented under Bertha Ott management in a May 11 Kimball Hall recital, as prize-winner in the S.A.M. contests.

Carol Hahn and Eleanor Stephens, two Van Dusen senior pupils, were presented May 12 and 19 in recitals in Wheaton College, both playing memorized programs.

Concert Activities

• Abram Ray Tyler's setting of "The Day is Done" was sung April 21 by the 500 men of the Orpheus Club, directed by Charles Frederic Morse, April 21, in Orchestral Hall, Detroit. His "Clown's Song" was sung on the same program by Cameron MacLean.

Ralph A. Harris took his Brooklyn St. Paul's choristers to Westminster Choir School where they sang a special invitation choral evensong in the School chapel.

Willard Sektberg directed the spring concert of the Plainfield Choral Union in a presentation of Brahms' "Requiem"

April 28 in Crescent Avenue Presbyterian, Charlotte Lockwood accompanist. The Union numbers 100 voices (37-31-17-15).

John M. Klein assisted by a harp ensemble gave a program May 4 in Jerusalem Lutheran, Schwenksville, Pa.

George William Volkell gave a series of four recitals on the Monday evenings of May, in Emmanuel Baptist, Brooklyn, N. Y., on a rebuilt 4-5 Roosevelt.

Lillian Arkell Rixford of the Cincinnati College of Music presented the following advanced students in three April and May recitals: Virginia Beman, Elizabeth P. Browning, Thelma W. Dudley, and Laura Kottmeyer.

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Leslie P. Spelman

• of Meredith College gave a lecture-recital of pre-Bach materials May 10 three times during May—University of Florida, Florida State College for Women, and in Jacksonville. Other recitals were given May 3 in Columbia, S. C., and May 12 in St. Petersburg, Fla.

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A university organist from the west will spend the summer in New York City and desires substituting; address S.M.S.

A Brooklyn, N. Y., organist is available for substituting or permanent work in the Metropolitan district; address R.M.T.

Another T.A.O. reader will be available for summer substituting anywhere in Long Island; address S.N.

Just a Trifle Mixed

• The A.A.A. got lost in the alphabetical woods and instead of giving money to farmers for destroying crops it handed \$1,067,665.00 to the United States Sugar Corporation, according to a report published in the New York Times. The Corporation evidently found it more profitable to throw men out of employment and cut production, since the government was handsome in its willingness to pay over a million dollars for that charitable act on the Corporation's part. Magnanimity all around, around and around.

Ottorino Respighi

• noted Italian composer, died April 18 in Rome, of heart trouble. He was born July 9, 1897, in Bologna, studied composition with Rimsky-Korsakov and Max Bruch, became teacher of composition in St. Cecilia Academy, Rome, in 1913, and was appointed director in 1923. He visited America four times, first in 1925. He composed operas, symphonic music, etc. In America he became fond of jazz, characterizing it, according to Musical America, as music in which "rhythm comes first, music second; but as a new form of music it is interesting to me." He wrote Huntington Ballad for band, in memory of Sousa. Among his operas are: "La Fiamma," first performed in Rome in March 1934; "Il Re Enzo," Bologna, 1905; "Semirama," "Belfagor," "La Campana Sommersa," etc. Among his symphonic works are: Pines of Rome, Fountains of Rome, Concerto Gregoriano, Sinfonia Drammatica, Ballata delle Gnomidi, etc. In 1933 he joined with about a dozen of Italy's composers in a public statement against ultra-modern music which the statement characterized as "an art which does not have any human content and desires merely to be a mechanical demonstration and a cerebral puzzle."

Henry Whipple's Season

• The season of musicals for the choirs of Market Square Presbyterian, Harrisburg, Pa. (30 adults, 45 juniors) included:

Settings of famous prayers by Burke, Gretchaninoff, Grieg, Holst, Schuetz;

Settings of the Psalms by Gibbons, Holst, Purcell, Williams;

Historical carol service, tracing the development of the carol;

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*This list includes only such books as T.A.O. has examined and considers valuable to the organist
We believe they are the best books available on their respective subjects*

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